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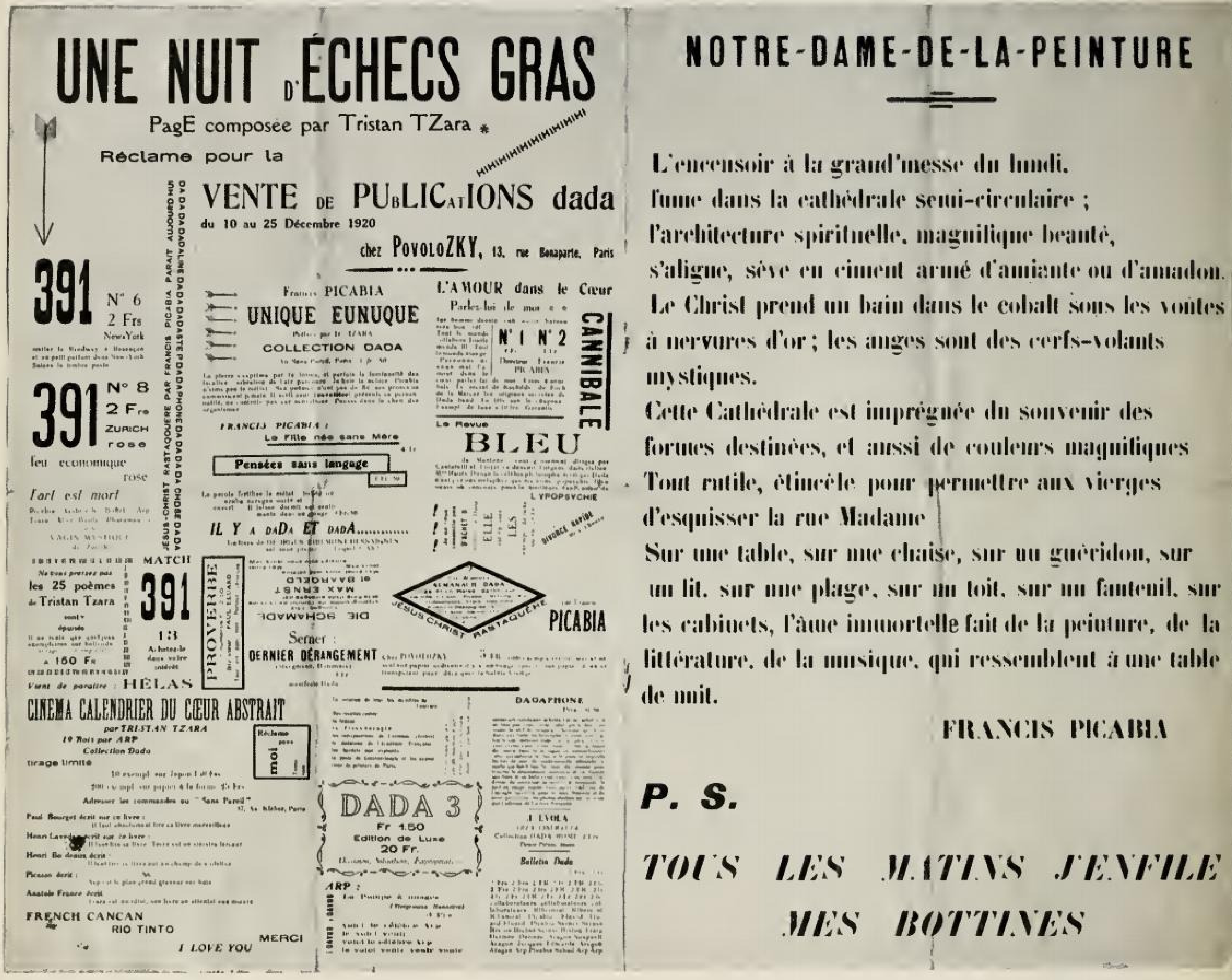

UNE NUIT D'ÉCHECS GRAS

PagE composée par Tristan TZara *

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NOTRE-DAME-DE-LA-PEINTURE

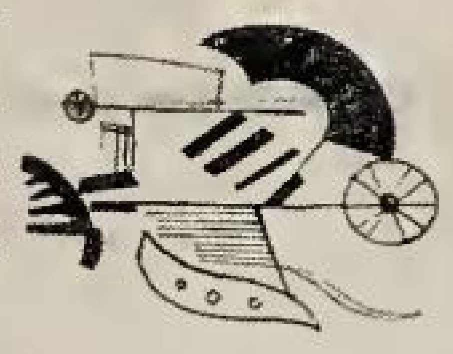
L'encensoir à la grand'messe du lundi,
fume dans la cathédrale semi-circulaire ;
l'architecture spirituelle, magnifique beauté,
s'aligne, sève en ciment armé d'amiante ou d'amadou.
Le Christ prend un bain dans le cobalt sous les voûtes
à nervures d'or ; les anges sont des cerfs-volants
mystiques.
Cette Cathédrale est imprégnée du souvenir des
formes destinées, et aussi de couleurs magnifiques
Tout rutile, étincèle pour permettre aux vierges
d'esquisser la rue Madame
Sur une table, sur une chaise, sur un guéridon, sur
un lit, sur une plage, sur un toit, sur un fauteuil, sur
les cabinets, l'âme immortelle fait de la peinture, de la
littérature, de la musique, qui ressemblent à une table
de nuit.

FRANCIS PICABIA

P. S.

TOUS LES MATINS J'ENFILE MES BOTTINES

L'institutrice de campagne est comme l'autobus et toute une petite garniture en cygne qui borderait la Seine. M. B.



a Francis Picabia

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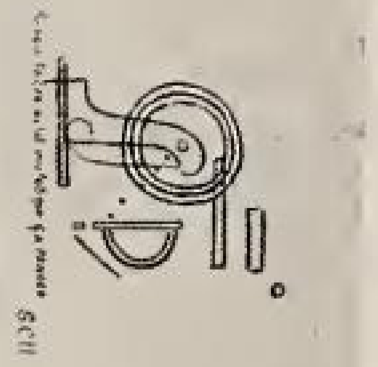
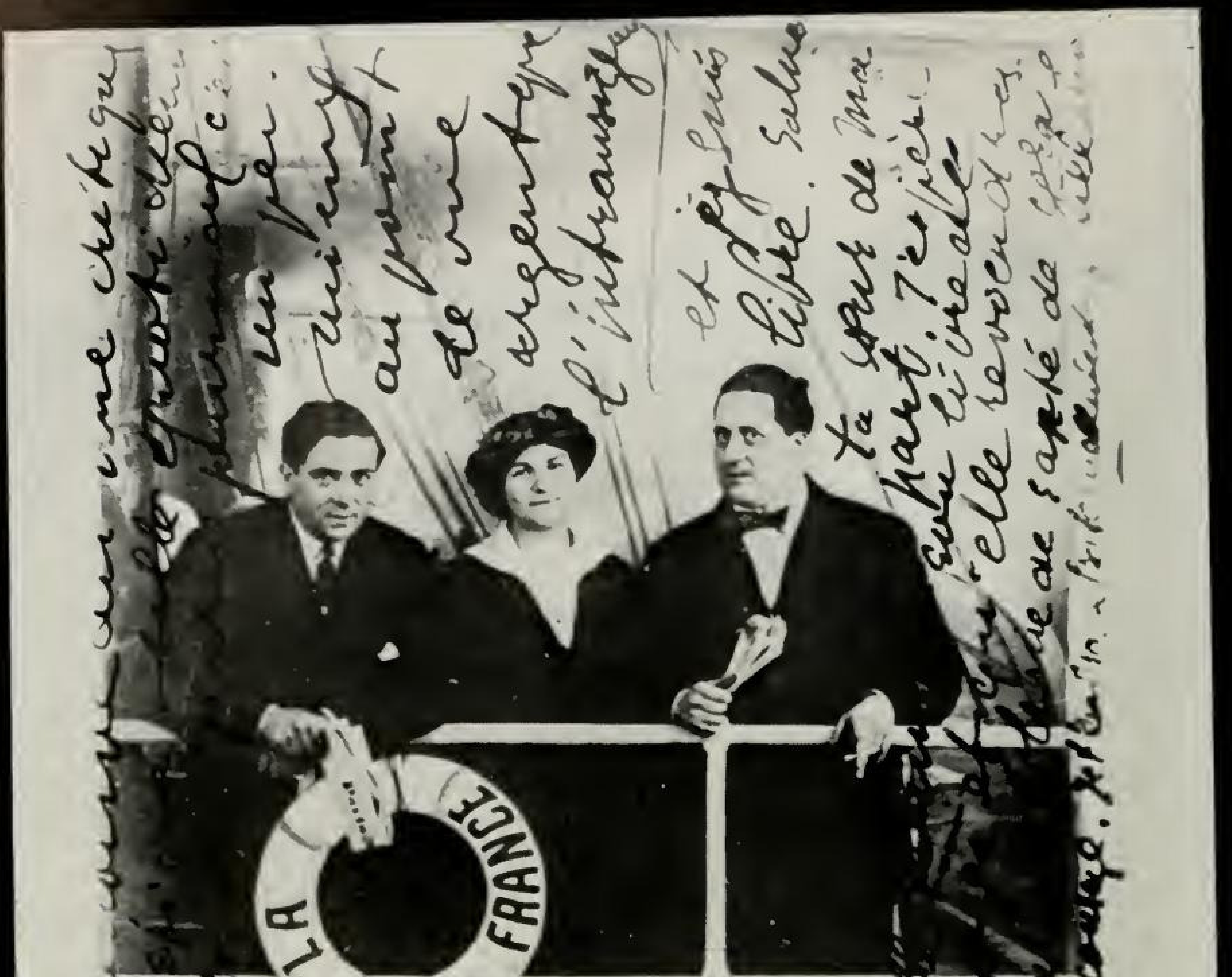


S. Charchoune

Francis chante le Coq — Aurie — haut. M. B.



J'ai [illegible] une critique [illegible] quotidienne [illegible] c[illegible] un peu [illegible] au point de vue argent [illegible] l'Intransigeant

et je suis libre. Salue ta sœur de ma part. J'espère [illegible] son livre [illegible] elle reviendra [illegible] de santé de [illegible] courage. [illegible]

demande [illegible] je leur ai promis pour mercredi [illegible] échange ils prêteront les clichés [illegible] réservés à un numéro sur [illegible] moderne à [illegible]. Il faudrait bien que je réclamasse des clichés Rousseau à Prezzolini [illegible] que Flechtheim [illegible] avait demandés [illegible] nous ne [illegible] avons pas pris, ce qui [illegible]

FRANCIS PICABIA

BY WILLIAM A. CAMFIELD, RICE UNIVERSITY

THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

L'institutrice de campagne est comme l'autobus et toute une petite
garniture en cygne qui borderait la Seine. M. B.

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Preface

FRANCIS PICABIA is firmly placed in the history of modern art. Students concerned with twentieth-century painting become instantly attentive at the mention of his name which is linked so closely to key issues and situations in the modern era. Much as Kandinsky, Malevitch, Kupka, Delaunay and Mondrian, Picabia is thought of as one who formulated the concept of abstraction in art, not primarily through theoretical discourse, but through convincing and powerfully self-revealing works. His name is also linked with the Armory Show – this startling and, in retrospect, ever more decisive event, which in 1913 brought the images of the early twentieth-century to a continent whose technological avant-gardism, until then, had no visual counterpart. Later, in the same decade, Picabia and Marcel Duchamp, both based in New York, made their provocative anti-art gestures and became thereby the American faction of the international Dada movement.

But despite such intensive, pioneering engagement, Picabia's work, unlike that of Kandinsky, Mondrian or Duchamp, is almost unknown to the general public, and familiar as *idea* more than as a pictorial sequence, even to those immediately concerned with modern painting. Thus, we note a curious discrepancy between Picabia's accepted historic significance and the general lack of familiarity with the main body of his contribution as a painter. This first museum survey of his work in New York is, therefore, proposed as a means by which such contradictions may be eliminated or at least reduced.

To attempt this, The Solomon R. Guggenheim Museum has secured the collaboration of an outstanding Picabia scholar, Dr. William A. Camfield, Associate Professor in the Fine Arts Department of Rice University Houston, who as Curator of the Exhibition has made the current selection and prepared the catalogue contents. It is obvious that only someone who, like Dr. Camfield, had spent years familiarizing himself with Picabia's seemingly sporadic and visually discontinuous oeuvre, could effectively achieve a full exposition of the artist's creative legacy. It is equally clear that no such effort could have succeeded if the principal Picabia collectors and owners had

not cooperated so wholeheartedly. The lenders' list in this catalogue gives some indication of the wide spread of Picabia's work throughout the world, and reveals at the same time the extreme generosity of many individuals and institutions toward Picabia, as well as toward the organizing institution. The Guggenheim Museum, therefore, takes great pleasure in acknowledging its own indebtedness, as well as that of other participating museums that have benefited from the lenders' willingness to make their paintings available for our common purpose. We are particularly grateful to the three widows of Francis Picabia – Mme. Olga Picabia, Mme. Gabrielle Buffet-Picabia and Mme. Germaine Everling-Picabia for loans, catalogue documentation, and for much selfless aid that has taken many forms during the years when this exhibition and the accompanying catalogue were in their preparatory state. The artist's daughter, Mme. Jeannine Bailly-Cowell, should also be mentioned in this same context and is equally entitled to our gratitude.

The suggestion to attempt a survey of Picabia's oeuvre first came to the Guggenheim Museum from Mr. Samuel J. Wagstaff, Jr., now Curator of Contemporary Art at The Detroit Institute of Arts. It is, therefore, particularly gratifying to know that his institution as well as the Art Gallery of Ontario and the Cincinatti Art Museum are participating in the current presentation of Picabia's art in America. Finally, I should mention the effective part played throughout the preparatory stages by various departments of this museum, and particularly that of Diane Waldman, Associate Curator, her assistant Linda Shearer and Carol Fuerstein who edited the catalogue.

In addition I would like to acknowledge the contributions of a number of other individuals on behalf of the Curator of the Exhibition. They are lenders: Mme. Simone Collinet, Arturo Schwarz and Herbert and Nannette Rothschild; individuals whose long-range support has been essential in making this exhibition possible: Marcel Duchamp, George Heard Hamilton, Pierre André Benoit, M. Poupard-Lieussou, François Chapon, Conservateur, Bibliothèque Littéraire Jacques Doucet, Donald Gallup, Conservator, Yale Collection of American Literature, Bernard Karpel, Librarian, Museum of Modern Art, New York, and Michel Sanouillet; and others who have been extremely helpful: Mme. Yvonne Gresse, M. R. de Zayas, Mrs. Rose Fried, M. Romic, Mr. and Mrs. John de Menil Mrs. Pamela Rentfro and Mlle. Dominique Bouissou. Dr. Camfield also wishes to express his gratitude to the American Council of Learned Societies, the American Philosophical Society and the Art Department of the University of St. Thomas, Houston for their support.

THOMAS M. MESSER, *Director*

Picabia Aphorisms

If you want to have clean ideas, change them as often as you change your shirts.

A conviction is a disease.

There is only one way to save your life: sacrifice your reputation.

One must go through life, be it red or blue, stark naked and accompanied by the music of a subtle fisherman, prepared at all times for a celebration.

We are not responsible for what we do; we are ignorant of our acts until we accomplish them.

When I have finished smoking, I am not interested in the butts.

Crime is less criminal than human justice.

What improves our personality represents what is good; what harms it represents evil. That's why God has no personality.

There's nothing modern about making love; however, it's what I like to do best.

Everything for today, nothing for yesterday, nothing for tomorrow.

Francis Picabia

Francis Picabia – painter, poet, polemicist, bon vivant – poses problems for any serious exhibition. His work was motivated by personal aims often indifferent to time, public taste and technical proficiency. His extravagant conduct generated fabulous tales and a credulous audience more concerned with the myth than with the man. Little wonder that most critics, distracted by Picabia's behavior and baffled by the seemingly unpredictable, incompatible range of style and quality in his work, declined or despaired of a comprehensive evaluation. Only a handful of family and friends perceived the life-long wholeness of the man and his work.

François Marie Martinez Picabia was born on or about January 22, 1879, in Paris. He was the only child of a Spaniard, Francisco Vicente Martinez Picabia, and his French wife, Marie Cécile Davanne. Both parents came from distinguished families, and Picabia was raised in an affluent bourgeois household.[1] Marie Davanne's death in 1886 left a headstrong lad in the care of his father, grandfather, uncle and doting servants. He was spoiled beyond measure, and, excepting his skill in drawing, became known in the lycée solely for feats of physical strength and precocious experiences with night clubs and alcohol.

Traditional accounts of Picabia's youthful work are not completely reliable, but he was a facile draughtsman and claimed an instinctive vision of art as an intensely personal, subjective activity. To his grandfather's prediction that painting would be made obsolete by color photography, Picabia recalls he responded: "You can photograph a landscape ... but not the forms that I have in my head."[2]

In 1895 Picabia entered the École des Arts Décoratifs and studied there until, according to family tradition, he embarked in 1897, at the age of 18, on his first of many amorous adventures.[3] In 1899 he made his debut at the conservative Salon des Artistes Françaises. Contrary to popular belief, he was not at that time painting as an Impressionist in emulation of Sisley and Pissarro. For several more years he was a student of Ferdinand Humbert, Albert Charles Wallet and Fernand Cormon, and until the winter of 1902–03 he seems to have produced only two types of paintings – delicate watercolors of Spanish figures (no. 2) and modest landscapes in a post-Barbizon manner (no. 1).[4]

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[1] Details of Picabia's birth and ancestry remain unclear despite serious research (see Michel Sanouillet, *Francis Picabia et 391*, Paris, vol II, pp.16–17, 246–47). His birth was "declared" in the second arrondissement of Paris on January 24, 1879 (letter to the author from the Archives du Département de la Seine et de la Ville de Paris, September 10, 1963). His paternal grandfather, Juan Martinez Picabia (1798–1858) of La Coruña, married Josefa Delmonico (1818–1880) of Switzerland in New York in 1840. That grandfather prospered as a planter in Cuba before returning to Spain where he became a principal figure in the construction of the Madrid-La Coruña railroad, a service for which he was honored by the Spanish government (data based on information supplied by Picabia's half-sister, Mme. Yvonne Gresse, and on unpublished legal documents in her possession drawn up for Picabia's grandmother, Josefa Delmonico, on December 7, 1860, by an agent of the Colegio de Notarios Escribanos R de Madrid).

Picabia's father, Francisco Vicente Martinez Picabia (1847–1929), moved from Havana to Paris where in 1878 he married the daughter of Alphonse Davanne, a wealthy businessman and distinguished amateur photographer who reportedly worked with Daguerre. A bachelor brother living in the household, Maurice Davanne, was Conservator of the Bibliothèque Sainte-Geneviève and a collector of the paintings of Felix Ziem and Ferdinand Roybert.

[2] Gabrielle Buffet-Picabia, "Picabia, l'inventeur," *L'Oeil*, Paris, June 1956, p.32.

[3] Standard accounts of this event, based on Picabia's later memory of it, record that he fled to Switzerland at the age of eighteen (1897) with the mistress of a prominent Parisian journalist (Buffet-Picabia, *Aires abstraites*, Geneva, 1957, p.20).

[4] Picabia's mistaken or misunderstood recollections of these years have promoted general acceptance of unsubstantiated data. Contrary to most accounts, there is no reliable record of his work at any salon before 1899; there is no indisputably documented Impressionist painting in his oeuvre before 1902–1903 and he could not have met in Switzerland during 1897–1898 either Nietzsche or any members of Pissarro's family (correspondence with Paul-Émile Pissarro, Mme. L. R. Pissarro, Mlle. Orovida Pissarro, John Rewald and W. S. Meadmore). In the first extant account of these years (Galerie Haussmann, *Picabia*, Paris, February 10–25, 1905), L. Roger-Milès stated that, despite modest success at his first Salon, Picabia's "frequent visits to the Salon made him realize the effort still necessary in order to be master of his form and of his craft; and he went to the studio of Cormon and Humbert to draw academic figures ....". All translations from the French by author.

The turning point in Picabia's career occurred at the end of 1902 when he met Georges and Rodo Pissarro. Their father, the aged Camille, reported to another son, Lucien:

> *He [Rodo] tells me that they are in the company of a student of Cormon [Picabia]. This young man is extraordinary, he makes quantities of nature studies by the procedure in use in the schools .... He takes no account of the air, of the light, and he paints everything in a uniform brown! in the Midi! When he has thus made a number of drawings, he begins his Salon painting, a canvas of two meters after having made, by means of photography, the motif which suits him.*[5]

Despite this inauspicious beginning, Picabia became a friend of the Pissarros and an ardent convert to Impressionism. For the first time he began to exhibit at Berthe Weill's avant-garde gallery and in the liberal salons in Paris.[6] Critical notice there led in 1905 to a contract with the fashionable Galerie Haussmann, followed by exhibitions throughout Europe and the patronage of some of the most distinguished collectors and public figures in France.[7]

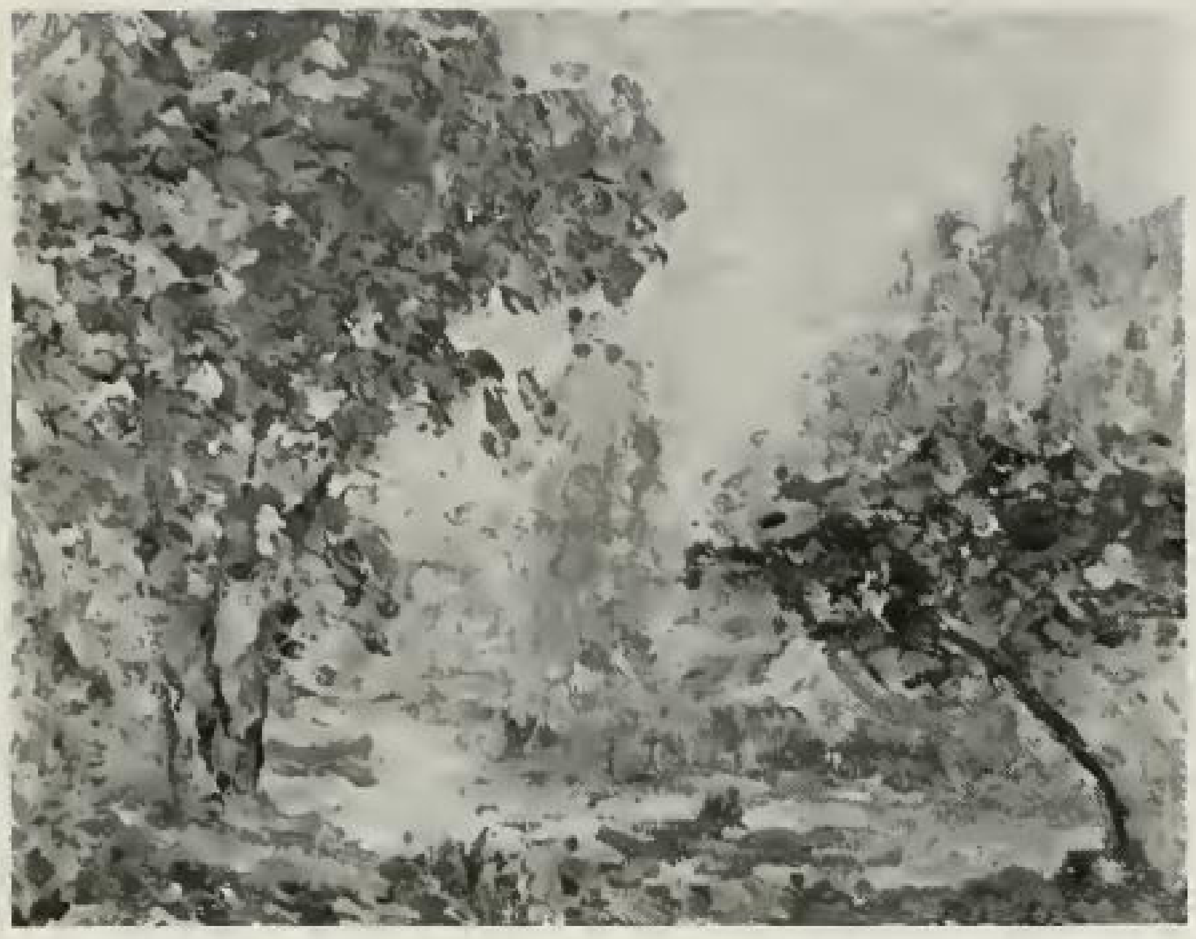

Fig. 1 Francis Picabia:
Sunrise in the Mist, Montigny II. 1906.
Oil on composition board, 12 7/8 x 16" (32.7 x 40.6 cm.).
Private collection, Italy.

Picabia's prodigious production as an Impressionist is revealed by three one-man exhibitions, each of them prefaced by L. Roger-Milès who suggests an evolution in Picabia's work through three modes that may be considered as analytical Impressionism, subjective Impressionism and Neo-Impressionism. The last variety was developed during the latter half of 1908; the first modes coexisted throughout 1903–08, although a documentary, analytical approach to nature dominated during 1903–05 and a more subjective mode prevailed in 1906. *Chestnut Trees* (no. 6) is a late example of the documentary mode prevalent in Picabia's 1905 exhibit at the Galerie Haussmann. He chose a specific, commonplace site, framed it informally and employed an Impressionist palette and brush technique to capture the fleeting qualities of that specific site in an instant of time. Nature seems to be neither ordered nor dramatized by the artist, but recorded by an objective observer. The contrary is true of

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5 John Rewald (Ed.), Camille Pissarro, *Lettres à son Fils Lucien*, 1943, pp.496–97.

6 Berthe Weill (*Pan! dans l'Oeil!* ..., Paris, 1933, p.105) opened her 1904–05 season with an exhibition of the work of Picasso, Picabia, Raoul Dufy, Pierre Girieud and Gaston Thiesson. In 1903 Picabia first participated in both the Salon des Indépendants and the Salon d'Automne.

7 After the spectacular success of his first exhibition at the Galerie Haussmann, Picabia participated in numerous group exhibitions and had one-man shows in Berlin and London. His patrons included the French government and Raymond Poincaré, future President of the French Republic.

Sunrise in the Mist, Montigny II (fig. 1) where Picabia – according to his custom – restudied a familiar site (no. 3) in a manner that appears less concerned with optical data than with sensuous manipulation of colored pigment to express a mood generated by nature. In the preface to Picabia's 1907 exhibition at the Galerie Haussmann, Roger-Milès wrote that nature:

> *presents itself to us with successive and infinitely varied harmonies; one must trap its character in a synthesis both lifelike and expressive; ... And in order to reveal all of this to us, it is necessary that ... the landscapist be one moved by emotions [un émotif]; it is necessary that he "interprets" not that he "copies"; it is necessary that his work reflects his own sensation, and not only the image of that which strikes his retina without having a reverberation in his soul.*[8]

Roger-Milès employed musical analogies to justify departure from reality in Picabia's paintings, and referred to the artist as "the virtuoso, seated at his clavier, picking notes ..." Though hardly new, these late nineteenth-century Symbolist-Synthesist concepts merit emphasis, for they formed the basis of Picabia's esthetic convictions the remainder of his life. Art was conceived not as the representation of the appearance of nature, but as the equivalent of one's emotional experience of nature – an equivalent secured by orchestrating the autonomous and symbolic properties of form and color.

In his Neo-Impressionist canvases of late 1908 – early 1909, Picabia turned toward the rigorous structuring of nature exhibited in *The Church at Montigny* and *View of St. Tropez from the Citadel* (nos. 7 and 8). When these paintings were presented at the Galeries Georges Petit in March 1909, Roger-Milès again utilized musical analogies in describing Picabia's work as an art of synthesis – but he stressed that it had become a deliberate synthesis of the visible and of "significant form" rather than an impetuous synthesis of the visible and one's emotional response to it.

Picabia's career as a celebrated Impressionist ended abruptly during the winter of 1908–09. The break was a bitter surprise for his dealer and patrons, but it had been building for some time in a Picabia unknown to the public, a restless Picabia acquainted with more daring contemporary work, experimenting quietly on his own and armed with esthetic convictions which pointed toward abstract art. *Tree* (fig. 2) and *Portrait of Mistinguett* (no. 9) reflect this aspect of Picabia during his Impressionist period. They also introduce his life-long proclivity for

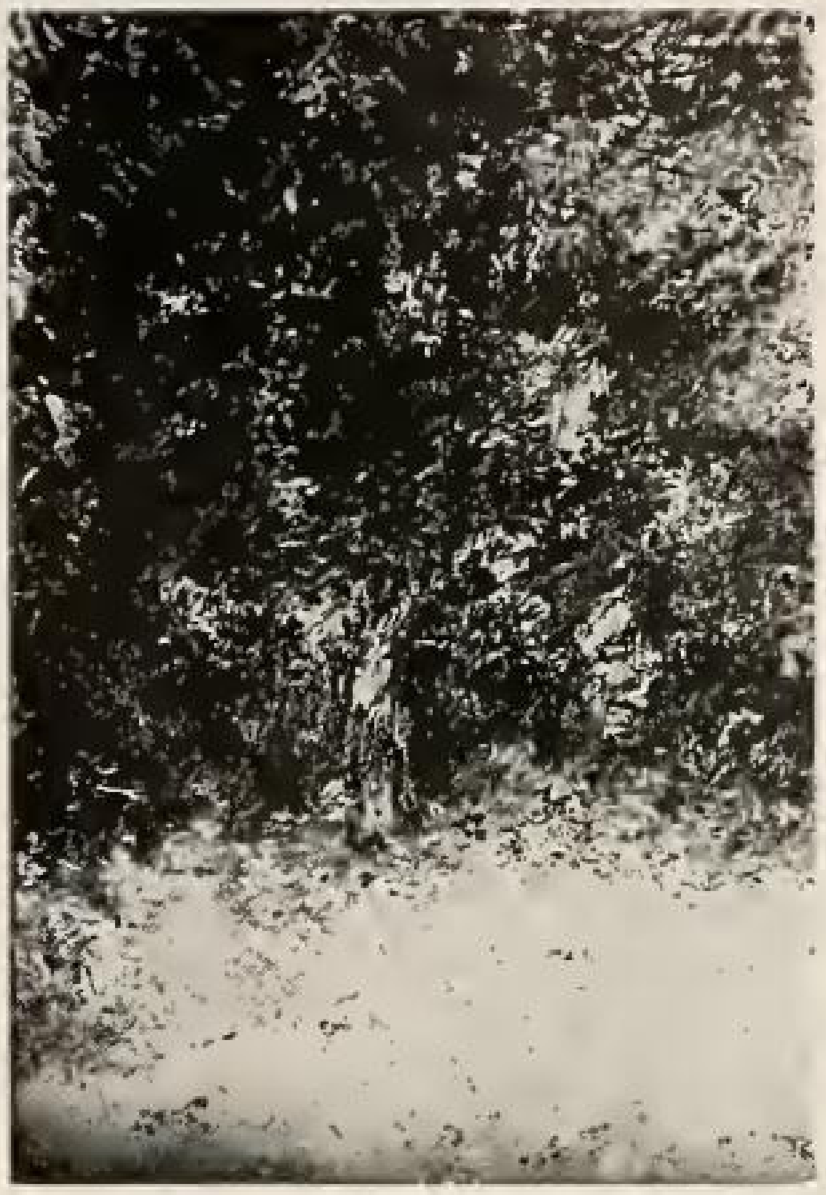

Fig. 2 Francis Picabia:
Tree. c. 1904?
Oil on canvas, 21 5/8 x 15" (55 x 38 cm.).
Formerly Gallery Schwarz, Milan.

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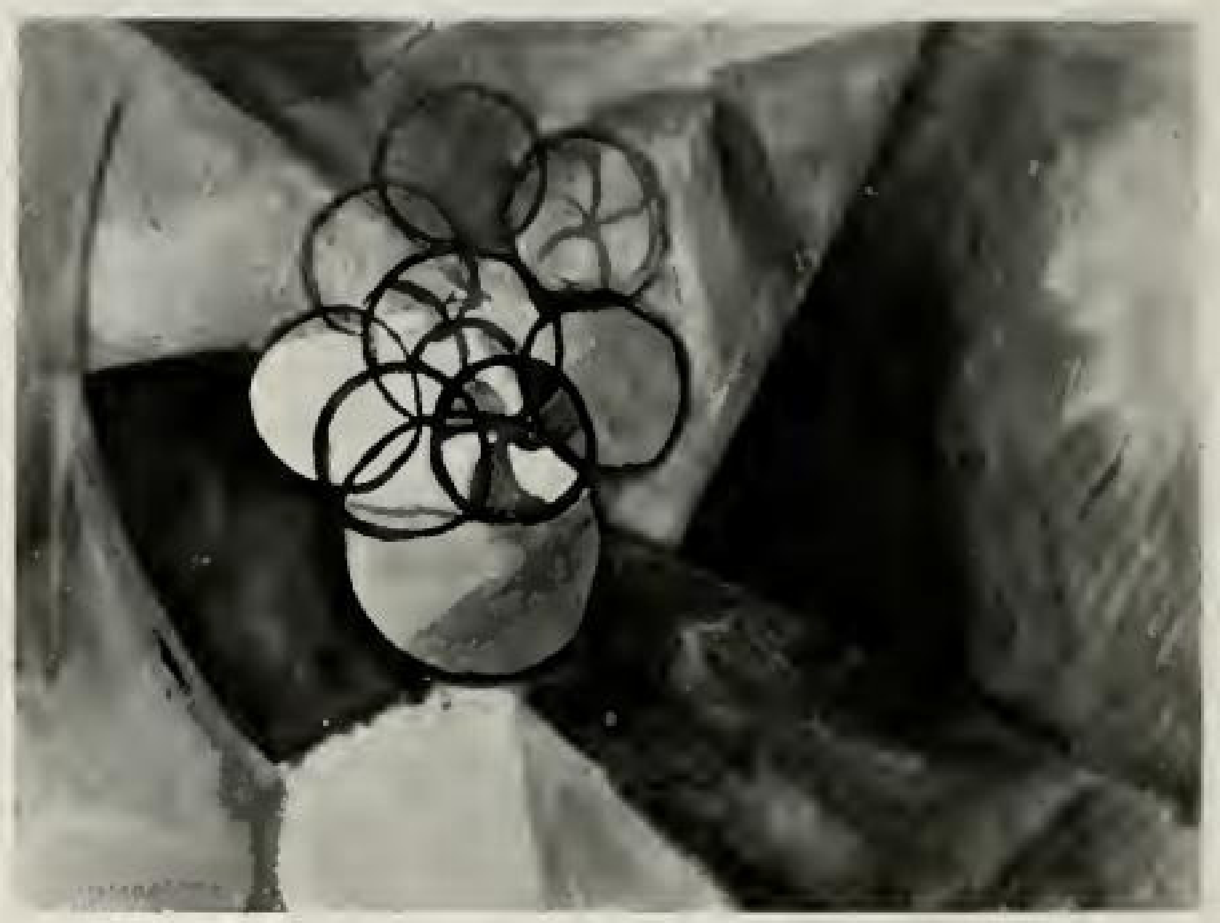
[8] Galerie Haussmann, *Picabia*, Paris, February 1–15, 1907.

Fig. 3 Francis Picabia:
Caoutchouc, c. 1909.
Watercolor or gouache on paper, 18 x 24 1/8" (45.5 x 61.5 cm.).
Collection Musée National d'Art Moderne, Paris.



one-of-a-kind paintings that occasionally seem prophetic of subsequent developments but are more often abandoned, regardless of their interest. In the fall of 1908, however, his inclination to pursue new directions was quickened by Gabrielle Buffet, a music student interested in the concept of art paralleling music.[9]

Within a year of his marriage to Gabrielle in January 1909, Picabia worked through phases of Fauvism, Cubism and other forms of abstraction. *The Port of St. Tropez* (no. 11), painted at the beginning of 1909, combines a conservative brand of Fauvism with passages of Neo-Impressionist brush strokes. Later in the year, Picabia combined Fauvism with Cubism, considering Cubism, at that early date, a concern for basic form complementary to the "orchestration essentielle" of Fauve color. His impetuously brushed *Landscape* (no. 12) exhibits such an eclectic blend of faceted or "cubified" forms and intense colors that serve both decorative and descriptive ends. Before the end of 1909, traditional spatial structure and commitment to specific sites gave way to compressed space and more highly abstracted forms in such works as *Path* and *Landscape at Cassis* (nos. 13 and 14). In *Abstract Landscape* (no. 15) these flat, faceted forms pieced together like a jig-saw puzzle suggest the imminence of total abstraction – a feat often attributed to Picabia in a work of about 1909, *Caoutchouc* (fig. 3). Despite the absence of clear reference to natural forms in this somber-toned gouache, other critics have insisted that imagery lurks in its cluster of circular forms,[10] and two still lifes (figs. 4 and 5) do, in fact, suggest that *Caoutchouc* is also a still life, highly abstracted from nature in the manner of his landscapes of 1909.

Though *Caoutchouc* was at least a daring venture in abstracting at that date, it was not an influential work. Picabia did not pursue its abstract possibilities until 1912. He left it in the meantime as another of the unique works in his career, indeed one of the most solitary, for during a portion of 1910 he lapsed into a vapid naturalistic idiom. That unsuspected stylistic shift was quickly superceded during the winter of 1910–11 by a second phase of Fauvism evident in *Regattas* (no. 18), and in an important new theme with sexual concerns, *Adam and Eve* (no. 19). Picabia returned to the subject of Adam and Eve in every style of his long career, and his interpretations of the subject are as diverse as those styles, though erotic rather than religious motives always prevailed. In this instance, thickly brushed pigment and sensuous colors accentuate Eve's teasing as she is poised over her naive victim-companion.

By this time critics were noting Picabia's restless, erratic course through various "modern" styles – and missing the single persistent feature of his work, the abiding commitment to a synesthetic concept of art. He was not a convert to Fauvism or Cubism; he merely borrowed

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[9] Gabrielle Buffet's former teacher, Vincent D'Indy, was influenced early in his career by Wagner. He was also acquainted with some of the Symbolist poets and painters, shared their esthetic convictions and passed these on to his students.

[10] Bernard Dorival (*Twentieth Century Painters*, trans. by W. J. Strachan, New York, 1958, p.116) has been an ardent defender of the abstraction of *Caoutchouc*. Buffet-Picabia ("Picabia, l'inventeur," p.31) calls it a still life, and Philip Pearlstein (*The Paintings of Francis Picabia*, unpublished Master of Arts thesis, New York University, Institute of Fine Arts, February 1955, p.24) sees it as a bouncing rubber ball.

Fig. 4 Francis Picabia:
Still Life. 1909.
Oil on canvas, 29 x 36 1/4" (73.7 x 92 cm.).
Collection Dr. Richard Huelsenbeck, Locarno.

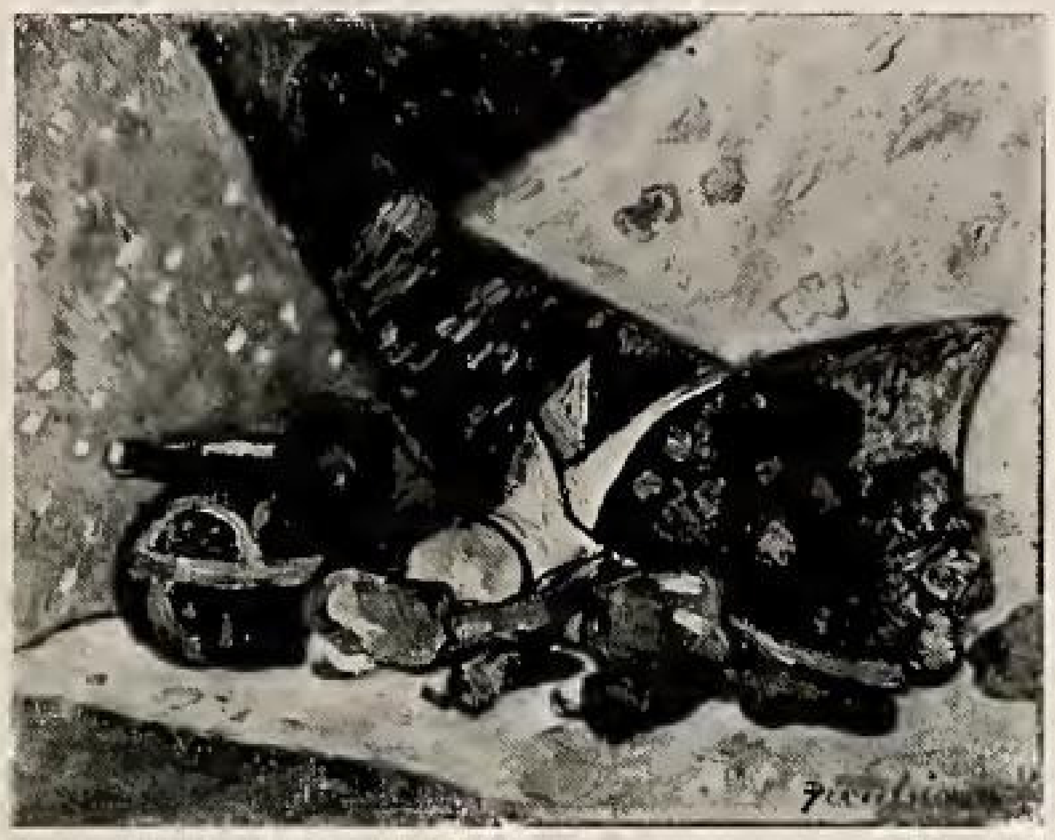
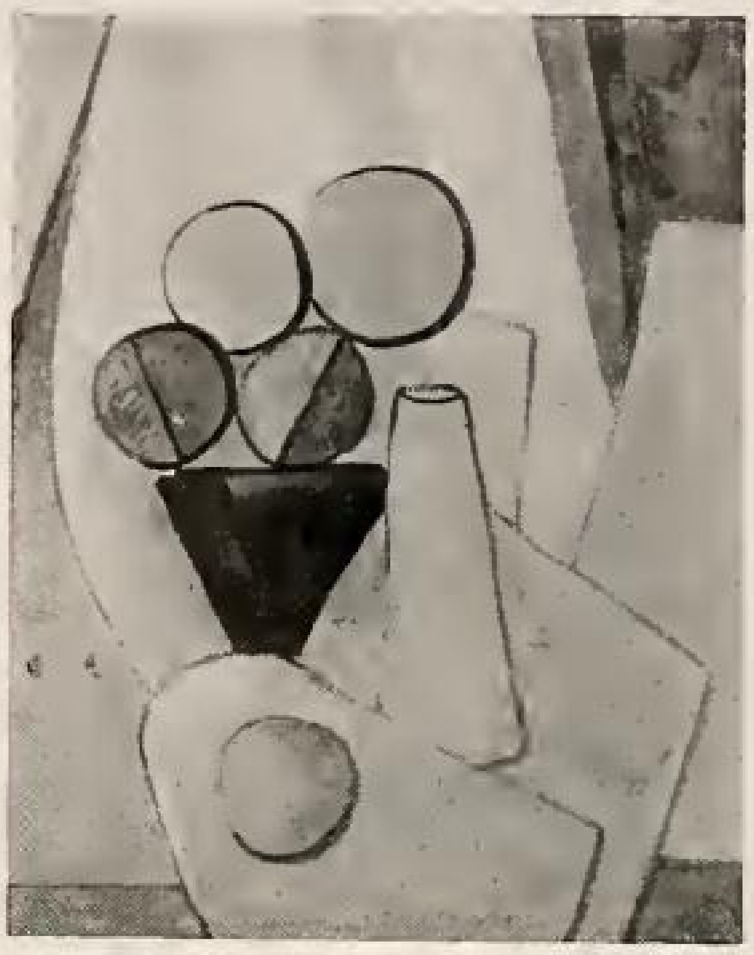


Fig. 5 Francis Picabia:
Still Life. c. 1909?
Gouache on ragboard, 22 1/2 x 18" (57 x 45.7 cm.).
Collection Herbert and Nannette Rothschild, New York.



some of their superficial aspects which served his quest for a synthesis of the exterior forms of nature and his mental-emotional response to them. As sensuous color and uninhibited brush techniques were more congenial to his ends, he looked more to Fauvism than to the complex, conceptual, monochromatic work of Braque and Picasso during 1909–11. During those very years Picabia became a member of the Société Normande de Peinture Moderne, an association composed of Fauve and Post-Impressionist artists preoccupied with synesthetic theories and the inter-relationship of the arts. Though based in Rouen, many Parisians participated in the Société Normande thanks to its proselytizing director and an open, active program of exhibitions, lectures and concerts.[11] Contacts with Paris were multiplied after the 1911 Salon des Indépendants where some of the members met (and were duly impressed by) those artists who organized the first public manifestation of Cubism – Albert Gleizes, Jean Metzinger, Fernand Léger, Robert Delaunay and Henri Le Fauconnier. By the fall of 1911, these "salle 41" Cubists and members of the Société Normande formed a single, loosely-defined group – sometimes called the Puteaux artists – who were in frequent contact at the Closerie des Lilas and the studios of Gleizes, Alexandre Mercereau and Jacques Villon. The stylistic influence of the Cubists dominated, but some concerns of Société Normande artists remained prominent, and all of the Puteaux artists had some common interests. Few if any of them were orthodox Cubists compared to Picasso and Braque, the creators of Cubism. In contrast to the largely private, intuitive, formal development of their work, the Puteaux artists were publicly concerned about the intellectual, social and esthetic characteristics of a new art for a new era. They engaged in a steady round of exhibitions, publications and meetings where discussions ranged from the latest developments in science and technology to the concept of synesthesia, non-Euclidian geometry and the philosophies of Nietzsche and Bergson. In November 1911 they united for an exhibition in Paris where, reminiscent of Société Normande practices, various styles were represented and a series of lectures was held in conjunction with the exhibit.[12] The retention of these practices helps to account for some of the confusing features of their second group show, the famous Salon de La Section d'Or in October 1912.

Picabia's role among the Puteaux artists was that of the most ardent advocate of a more abstract art supported by synesthetic theories and analogies to music. Initially, his paintings failed to match the persuasiveness of his theories, but during the spring and summer of 1912 he realized an engaging personal blend of faceted form and Fauve color which secured him a commanding position in the avant-garde, and a close friendship with Apollinaire.[13]

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[11] The Société Normande de Peinture Moderne was founded in Rouen in 1909 by Pierre Dumont, supplanting an earlier organization, Les XXX, also chartered by Dumont in emulation of the Belgian group Les XX. Exhibitions were characterized by deliberate combinations of diverse styles, decorative arts and evening programs in the gallery. The program of their first exhibition ("Exposition de Peinture Moderne," Salle Boieldien, Rouen, December 20, 1909–January 20, 1910) included a soprano from Vincent D'Indy's *Schola cantorum* and lectures on Romain Roland and P.-N. Roinard, a Symbolist poet of Normandy. Picabia and Marcel Duchamp participated in this exhibition.

[12] For additional information see Leonard Hutton Galleries, *Albert Gleizes and the Section d'Or*, essays by William A. Camfield and Daniel Robbins, New York, October 28–December 5, 1964.

Though superficially dependent in *Dances at the Spring* and *Procession Seville* (nos. 22 and 23) on Cubist ambiguities of space, light and faceted form, Picabia adapted these stylistic elements to his own ends. He coordinated form, color, and composition with distinct personal experiences. The earthen palette and ponderous rhythms of *Dances at the Spring* refer to his observation of two peasant girls dancing in the rugged, sun-baked countryside near Naples.[14] In *Procession Seville*, blue, black and gray – colors repeatedly selected by Picabia for themes of mystery and melancholy – are employed with alooming mass of figures to create a Cubist version of Goya's ominous *Pilgrims of San Isidro*. This kaleidoscopic pattern of colored planes suggests that a slight turn of the artist's hand would demolish the image, leaving pure form and color to carry the brooding content of the painting. Picabia did not take that step until late in 1912, but when Apollinaire surveyed the summer work of Duchamp, Delaunay and Picabia, he decided that a new, pure art had emerged from Cubism, and he hastened to introduce it at the forthcoming exhibition of La Section d'Or.[15]

This salon was dominated by Cubism, and has been considered the climactic public manifestation of that movement – though it may also be viewed as the exhibition that marked the fission of Cubism.[16] Characteristic of its Société Normande heritage was the inclusion of other tendencies, decorative arts and a lecture series in the gallery. And at his lecture, Apollinaire spoke on "The Quartering of Cubism," stressing particularly the new art, orphic Cubism or Orphism. In his booklet, *The Cubist Painters*, written during the Summer and Fall of 1912, Apollinaire defined orphic Cubism broadly enough to cover those artists he deemed to be working in that manner – Picasso, Delaunay, Léger, Duchamp and Picabia. During the winter of 1912–13, Apollinaire was most excited by Delaunay's work and his concept of Orphism changed. Pure painting carried to abstraction no longer weighed so heavily in his interests – nor in the concerns of Delaunay, who abandoned abstract painting in 1913. Light, lyricism and simultaneity preoccupied both the painter and the poet, while artists previously associated with the movement were marooned on shoals that still founder critics and historians.[17]

Picabia hardly noticed. He knew he was on the threshold of significant, original work, and in January 1913 he and his wife embarked as self-ordained cultural missionaries to the Armory Show in New York. Memorable experiences – beginning on board ship with the popular dancer Napierkowska – marked the entire journey.[18] He was tremendously impressed by New York and promptly undertook some abstract watercolor impressions of his experiences. He became an habitué of Alfred Stieglitz's "291," a guest at the soirées of Mabel Dodge, and a fascinated spectator of Greenwich Village life – then teeming with aspiring painters and poets, with anarchists, union leaders, Negro jazz musicians, free-lovers, suffragettes and assorted representatives of the "new women."[19] New Yorkers were equally taken with Picabia. Next to the paintings of Matisse and Duchamp, his *Dances at the Spring* and *Procession Seville* (nos. 22 and 23) were the most notorious works on exhibit, and he was an obliging subject for interviews. Moreover, as the sole representative of the European "extremists," and the only apologist of "extremist" art who offered serious esthetic defense of it, his theories dominated the American press. Hutchins Hapgood reported Picabia as saying:

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[13] Picabia and Apollinaire had met as early as 1911, but there was no close relationship until the spring and summer of 1912 when Picabia's paintings as well as his theories expanded Apollinaire's recent interest in "pure painting" (Apollinaire, "Du Sujet dans La Peinture Moderne," *Les Soirées de Paris*, no. 1, February 1912, pp.1–4). They were together much of the summer, alternating serious discussions of art and droll adventures. Both men smoked opium at that time.

[14] Apollinaire (*Les Peintres cubistes*, Paris, 1913, p.71) attributed to Picabia the statement that *Dances at the Spring* was "the realization of a natural plastic emotion experienced in the environs of Naples." Buffet-Picabia ("Picabia, l'inventeur," p.33) much later claimed the painting was based on an experience during their honeymoon in Spain in 1909. The discrepancy between these two claims – either of which could be correct – is less important than the fact that Picabia was now painting without any model other than his memory of an event that evidently occurred during his long honeymoon journey.

[15] Galerie de La Boëtie, *Salon de 'La Section d'Or'*, Paris, October 10–30, 1912. During the summer in Munich, Duchamp produced his famous series of drawings and paintings on *The Virgin, The Bride* and *The Passage of the Virgin to the Bride*. At the same time in the Valley of the Chevreuse, Delaunay developed his *Windows* and notes on his art which later exerted considerable influence on Apollinaire.

[16] For La Section d'Or see Leonard Hutton Galleries, *Albert Gleizes and the Section d'Or* (f.n.12) and the Albright-Knox Art Gallery, *Painters of the Section d'Or*, catalogue by Richard V. West, Buffalo, September 27–October 22, 1967.

[17] For Orphism see J.-C. Chevalier and L. C. Breunig, "Apollinaire et 'Les Peintres Cubistes,'" *La Revue des Lettres Modernes*, Paris, 1964, pp.89–112; Guillaume Apollinaire, *Les Peintres Cubistes*, texte présenté et annoté par L. C. Breunig et J.-C. Chevalier, Paris, Hermann, 1965; Robert Delaunay, *Du Cubisme à l'Art abstrait*, Paris, 1957; Herschel B. Chipp, "Orphism and Color Theory," *The Art Bulletin*, New York, March 1958, pp.55–63; and Pär Bergman, "*Modernolatria*" *et* "*Simultaneita*", Bonniers, Sweden, 1962.

[18] The dances of the attractive Mlle. Napierkowska were suggestive enough to cause her arrest in the United States (unindentified newspaper clipping, New York, 1913, Mabel Dodge Luhan Archives, Yale Collection of American Literature). Hereafter the Yale Collection of American Literature will be abbreviated to YCAL.

[19] For additional information on Alfred Stieglitz as a photographer, editor of *Camera Work* and guiding spirit of the Little Gallery of the Photo Secession (called "291" after its Fifth Avenue address) see *Camera Work*, New York, 1903–17 and *America and Alfred Stieglitz*, edited by Frank, Mumford, Norman, Rosenfeld and Rugg, New York, 1934. For Mabel Dodge and Greenwich Village life, see Mabel Dodge Luhan, *Movers and Shakers* (vol. III of *Intimate Memoires*), New York, 1936, and Van Wyck Brooks, *The Confident Years*, New York, 1952.

> *Nearly all painting ... has attempted in part at least to reproduce objects in nature ....*
> *But that is ... exactly what art is not. Art is a successful attempt to render external an internal state of mind or feeling ....*
> *... There must be technical means by which his ... soul-mood is expressed .... In Picabia's case they are the arrangement of line and color ... to suggest the equilibrium of static and dynamic qualities ... of mass and balance ....*[20]

Such ideas were not new to America, but given the eloquence and charm of Picabia in conjunction with his work, they seem to have acquired new significance even for artists who claimed similar convictions.

Two days after the Armory Show closed, Alfred Stieglitz opened a one-man exhibition of Picabia's New York studies which rekindled public excitement about modern art. Vestiges of ships and skyscrapers lingered in some of the watercolors, but the more abstract studies like *New York* and *Negro Song* (nos. 25 and 27) became headline items for local newspapers, and prizes were offered for an explanation of Picabia's widely circulated preface to the catalogue.[21] *New York* and *Negro Song* are abstract insofar as expressive content is projected not by identifiable objects, but by form and rhythm, by the energetic orange-red of *New York* and the moody purple and brown of *Negro Song*. However, they are not abstract in origin or intention, as Picabia sought to convey by printing titles on the paintings and by repeatedly explaining his aims:

> *... the studies which I have made since my arrival in New York ... express the spirit of New York as I feel it, and the crowded streets of your city as I feel them, their surging, their unrest, their commercialism .... I absorb these impressions .... then when the spririt of creation is at flood-tide, I improvise my pictures as a musician improvises music.*[22]

In addition to these New York-inspired scenes, Picabia exhibited several paintings based on ship-board experiences. Images of moving figures are perceptible in one of them, *Star Dancer and Her School of Dance* (no. 28), but formal properties are more important, particularly the blue, black, buff and gray colors that immediately recall *Procession Seville*. These colors not only create an appealing harmony independent of images, but bear connotations of clericalism and melancholy which suggest a specific event that had amused Picabia during the voyage – a Dominican priest observing a rehearsal of the star dancer.[23]

The almost daily contact of Picabia, Stieglitz and Marius de Zayas during this exhibition generated enduring friendships and mutual stimulation. Picabia's work and theories provided exhilarating confirmation of experiments concerning the nature of art and photography undertaken by Stieglitz and his associates (especially Marius de Zayas). In turn, Stieglitz underscored the idea that a machine (the camera) could produce art, and Picabia's esteem of Nietzsche was rekindled by Benjamin De Casseres, whose articles on that philosopher closely approximate Picabia's ideal of life:

> *In poetry, physics, practical life there is nothing that is any longer moored to a certainty, nothing that is forbidden .... anarchy? No. It is ... the beatification of paradox, the sanctification of man by man .... Nothing which lasts is of value .... That which changes perpetually lives perpetually .... I desire as many personalities as I have moods ....*[24]

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[20] Hutchins Hapgood, "A Paris Painter," *The Globe and Commercial Advertiser*, February 20, 1913, p.8 (reprinted in *Camera Work*, nos.42–43, April–July 1913, pp.49–51).

Harriet Monroe ("Davidson Sculpture Proves that Artist has Ideas," *Chicago Sunday Tribune*, March 23, 1913, part 8, p.5) documents Jo Davidson's defense of Picabia's esthetics, and Joan Candoer (*Chicago Examiner*, March 28, 1913, p.9) recorded Arthur Jerome Eddy's use of the same esthetic arguments in a lecture at the Art Institute of Chicago.

[21] Picabia's preface or portions of it were quoted in the newspapers of New York, Boston, Chicago, Philadelphia, Nashville and Hartford among others. Mme. Picabia read it to the Brooklyn Civitas Club; Frederick James Gregg reprinted it in *For and Against: Views on the International Exhibition held in New York and Chicago* (New York, 1913), and essentially the same theories were kept before the public by articles in *Camera Work* (June 1913 special issue), by Arthur Jerome Eddy's *Cubists and Post-Impressionists* (Chicago, 1914, chapter six), and by Christian Brinton's *Impressions of the Art at the Panama-Pacific Exposition* (New York, 1916, pp.22–3).
A prize for translation of Picabia's preface was offered by the art staff of *The World* (New York, March 23, 1913).

[22] Francis Picabia, "How New York Looks to Me," *The New York American*, March 30, 1913, magazine section, p.11.

[23] Buffet-Picabia, "Picabia, l'inventeur," p.35.

[24] Benjamin De Casseres, "Modernity and the Decadence," *Camera Work*, New York, no.37, January 1912, pp.17–19. For the concerns of Stieglitz and de Zayas see William B. McCormick, "Patrons Vote to Decide Fate of Photo-Secession Gallery at No.291 Fifth Avenue," *New York Press*, October 4, 1914, p.6, and Marius de Zayas and Paul Haviland, *A Study of the Modern Evolution of Plastic Expression*, New York, March 1, 1913.

When Picabia left New York, he had in mind both a gallery modeled after "291" and some of the most important paintings in his career. The gallery was shortlived,[25] but, after feverish work through the summer, he submitted two of his new paintings to the 1913 Salon d'Automne, *Udnie* (*Young American Girl; Dance*) and *Edtaonisl* (*Ecclesiastic*) (nos. 31 and 32). These enormous paintings and their mysterious titles stirred considerable curiosity. Picabia explained to one critic:

> *Udnie is no more the portrait of a young girl than Edtaonisl is the image of a prelate, such as we commonly conceive them. They are memories of America, evocations from there which, subtly opposed like musical harmonies, become representative of an idea, of a nostalgia, of a fugitive impression.*[26]

A letter to Stieglitz provides the additional information that these paintings are the concentration of several of the studies exhibited at "291," and bear titles specifically created for them.[27]

Picabia's intentions are more easily followed in *Edtaonisl*. The alternate letters of this invented word form "dans" "etoil" which, when associated with the full title *Edtaonisl* (*Ecclésiastique*), indicate once more the theme of celibate priest observing a coquettish dancer.[28] This theme is intimately embodied in an introverted composition where a cluster of soft, gold and cream-colored shapes is embedded in a writhing field of melancholic-clerical blue and purple forms.

The title of its companion piece, *Udnie*, has not been decoded, though it may be an adaptation of Undine. If so, it mingles themes of the sea and Mlle. Napierkowska with those of dancing and young American girls in an appropriately extroverted composition where aggressive rhythms spring out in metallic, hard-edged color planes of blue, white, green and gray.

The abstraction, quality and originality of these two paintings were maintained until the outbreak of the first World War in such canvases as *Catch as Catch Can*, "*Little*" *Udnie*, *Physical Culture* and *I See Again in Memory My Dear Udnie* (nos. 33, 34, 35 and 40). Early in 1914, during his customary winter sojourn in the Midi, Picabia also worked in small watercolors of considerable variety (nos. 37–39). All of them were abstract, and many, like *French Impetuosity* (no. 37), appear charged with sexual themes, which by this time had become a major characteristic of his work. Such themes were revealing reflections of a man burdened by an insatiable appetite for woman as mother, muse and mistress. Yet his paintings were not merely indulgent autobiographical documents; the conditions of his personal affairs were transformed into abstract compositions suggestive of more universal longings, frustration and despair. Perhaps the finest of these is *I See Again in Memory My Dear Udnie* (no. 40). Clearer reference than usual is made to a sexual theme by probing male elements and creamcolored female forms somewhat reminiscent of those in *Edtaonisl*. However, far from enshrining a memory of sensuous pleasure, Picabia's statement is one of futility. The female forms alone are animated by warm colors; the dumb male forms express only helpless frustration – a quality effectively conveyed by the form and space of this composition: a labyrinthine area which compels exploration yet leads nowhere, and half-visceral, half-animated plant forms that beg to be identified but for the most part remain tantalizingly out of reach.

These "psychological studies," as Picabia called them, ended abruptly in 1914 after the declaration of war and his conscription into the French Army. Family influence secured him a favorable assignment as a general's chauffeur. However, his incorrigible civilian customs tormented the general, and all parties were relieved when Picabia was dispatched to the Caribbean to purchase sugar for the army. He embarked in May 1915, but when the ship paused in New York he became involved in exciting activities there and abandoned the military mission.

During that summer in New York, he was joined by a small colony of French artists including Marcel Duchamp, Albert Gleizes and Jean Crotti – all of whom looked to America to take up the lead in modern art since France was absorbed in war.[29] Their notion was not farfetched. Modern art had flourished in New York after the Armory Show, and the arrival of Duchamp and Picabia stimulated a new wave of American and French artists who gathered at the Arensberg salon and at Stieglitz's "291" – among them Man Ray, Joseph Stella, Morton Schamberg, John Covert, Charles Sheeler, Charles Demuth and

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[25] Mme. Picabia described this gallery, L'Ourse, in a letter to Stieglitz (November 17, 1913, Alfred Stieglitz Archives, YCAL). It opened by the end of the year (*Lanterne*, Paris, January 1, 1914, p.2) and Jean Cocteau was secured to manage its publications (*Gil Blas*, Paris, December 31, 1913, p.4), but the project was soon terminated.

[26] *Le Matin*, Paris, December 1, 1913, p.1.

[27] Letter from Picabia to Stieglitz, June 16, 1913, Alfred Stieglitz Archives, YCAL.

[28] This compound word was decoded by Philip Pearlstein, *The Paintings of Francis Picabia*, (op. cit.) p.109.

[29] See *The New York Tribune*, "French Artists Spur on American Art," October 24, 1915, part IV, p.2.

Jean Crotti.[30] While Duchamp was closest to Arensberg, Picabia was particularly involved with "291" during a period of basic change. Stieglitz thought the Armory Show might have completed the work he had pursued at "291," and since 1913 he had talked about closing the gallery. His younger associates, especially de Zayas, disagreed and persuaded him to support more experiments for another year. Their first venture was the publication of an elegant avantgarde magazine entitled *291*; the second was the establishment of a commercial gallery, the Modern Gallery, whose standards of quality, professional integrity and service to modern art and artists were intended to complement the non-commercial, intellectual experiments at "291."[31] This magazine and the Modern Gallery provide the first documents of a startling new style in Picabia's career, the machinist style.

Because this style later became identified with Dada, many critics fell prey to a Dada complex. They assumed that Picabia's cryptically inscribed contraptions were intended only to mock and mystify, and they suspended critical analysis and attributed Dada dates (c. 1913–1922) and Dada content to every work resembling a machine. However, Picabia said he began these paintings suddenly during the summer of 1915,[32] and two key statements of that year preclude an exclusively Dadaist interpretation of this work. Indeed, these statements provide links to his previous painting, and distinguish his machinist style from that of other artists preoccupied with the machine. An associate at "291," Paul Haviland, stressed the physical-functional analogies of men and machines:

> *Man made the machine in his own image. She has limbs which act; lungs which breathe; a heart which beats; a nervous system through which runs electricity. The phonograph is the image of his voice; the camera the image of his eye. The machine is his "daughter born without a mother."*[33]

Picabia stressed the psychological and esthetic (or plastic) possibilities of machines:

> *The machine has become more than a mere adjunct of life. It is really a part of human life ... perhaps the very soul. In seeking forms through which to interpret ideas or by which to expose human characteristics I have come at length upon the form which appears most brilliantly plastic and fraught with symbolism. I have enlisted the machinery of the modern world, and introduced it into my studio.*
> *... I mean ... to work on and on until I attain the pinnacle of mechanical symbolism.*[34]

There was no stylistic transition from the psychological studies of 1913–14 to the machines of 1915, but such statements and the paintings themselves underscore continuities of aim and content. Instead of developing a vocabulary of abstract forms and colors, Picabia sought machine equivalents or symbols to comment on man, his deeds, concepts and experiences much as the ancient Greeks and Romans developed personifications of gods, war, peace, virtues and vices. This persistent concern for man accounts in large part for the fantastic appearance of most of his machines. They were not meant to represent ordinary machines or to function like them; their contacts are psychological, not mechanical; they comment primarily on man and human situations, and only indirectly on machines, science and technology.

One of the first drawings associated with Picabia's machinist style, *The Girl Born without a Mother* (no. 41), refers to the machine as a "creature" made by man for his service – much as God had created Eve, not from woman

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30 Prior to the Armory Show, "291" led a solitary crusade for modern art and photography. Soon afterwards other patrons emerged and several new galleries (Charles Daniel in December 1913; Bourgeois Gallery and Montross Galleries in February 1914) began to show American and European avantgarde work. The most extraordinary patrons were Walter and Louise Arensberg, who assembled a collection of modern and primitive art (now housed in the Philadelphia Museum of Art) and generated an informal salon that attracted the foremost writers and artists in New York.

31 Stieglitz's notions about terminating "291" appear in letters to Mme. Picabia on January 15 and December 30, 1914, and in a letter from John Weichsel to Stieglitz on July 31, 1917 (Alfred Stieglitz Archives, YCAL).

The magazine *291* (no.1, March 1915–no.12, February 1916) in which Stieglitz played an active role, was probably inspired by de Zayas' contact with the Futurists and with Apollinaire's colleagues at the *Soirées de Paris* while living with Picabia during the summer of 1914. Plans for the Modern Gallery are discussed in the Stieglitz-de Zayas correspondence of August-September 1915 in the Alfred Stieglitz Archives (YCAL) and in the collection of Marius de Zayas, the latter graciously made available to this author by the widow and son of de Zayas. The Modern Gallery was de Zayas' idea; Eugene Meyer largely financed it and the Picabias provided almost all of the initial stock. Though Stieglitz finally approved the gallery, he had little interest in it (letter from Stieglitz to John Bullock, March 26, 1917, Alfred Stieglitz Archives, YCAL). In 1916, he and de Zayas split temporarily over issues raised by the gallery, though neither Picabia nor de Zayas ever relinquished their enormous esteem of Stieglitz.

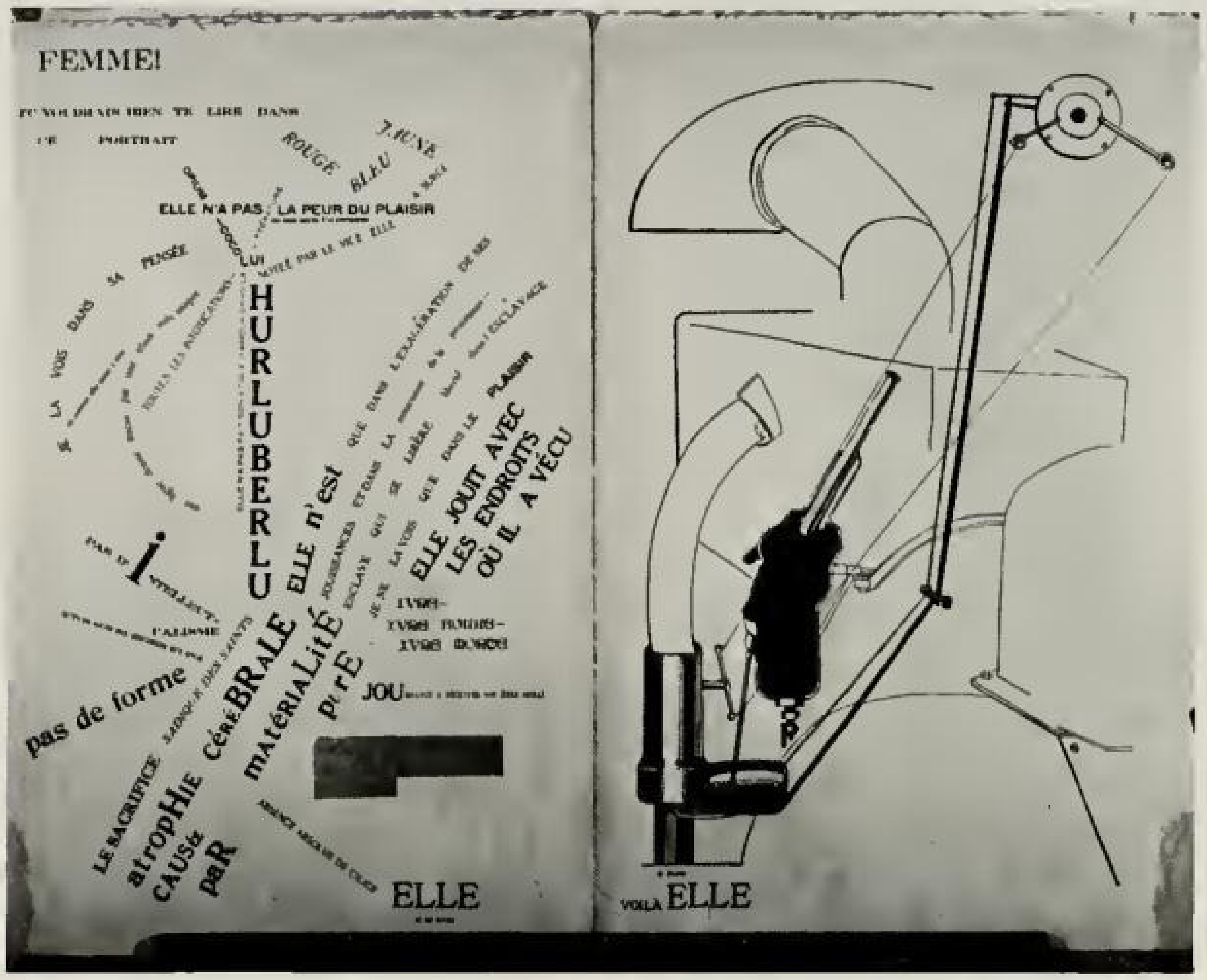
32 *The New York Tribune*, op cit..

33 Paul B. Haviland, statement in *291*, New York, nos.7–8, September-October 1915.

34 *The New York Tribune*, op. cit. Given Picabia's association of mechanical forms with human forms and conditions, Michel Sanouillet's term "mechanomorphic" (*Picabia*, L'Oeil du Temps, 1964, p.28) properly describes most of the paintings of this period. However, since some works are not "mechanomorphic" in form or in content, this author has (without affection) adopted a more general, inclusive term "machinist" for the variety of machine-related paintings and drawings encountered from 1915 – c.1922.

Marius deZayas
Woman! (Femme!). 1915.
Psychotype poem reproduced *291*, New York, no. 9,
November 1915.

Fig. 6 Francis Picabia:
Here She Is (Voilà elle). 1915.
Ink, dimensions unknown.
Collection unknown. Reproduced *291*, New York, no. 9,
November 1915.



but from man and for man's use and companionship. The artist was therefore – as Picabia frequently suggested – a god-like figure. But, as God created without the aid of a mother, one eventually encounters concepts of the "unique eunuch" (no. 69), the "merry widow" (no. 71) and the products of their offspring. The complex personal and social relationships of Picabia's machines are rich in content. In some instances that content is universal in scope and open to thoughtful observers; more often, not even close friends and members of the family violated the privacy of those paintings.

This is true of Picabia's earliest machinist drawings, most of them symbolic portraits based on slightly modified diagrams and advertisements of actual machines. The camera representing Stieglitz in a summer issue of *291* (no. 42) seems a simple, appropriate symbol for a great photographer, but accompanying inscriptions and the fact that the camera is broken are confusing. The key to these features lies outside the drawing in an adjacent text by de Zayas to the effect that Stieglitz, despite his great talent, "faith and love," had failed to realize his "ideal" of discovering America and helping Americans to discover themselves through art and photography.[35] No hostile criticism was intended by de Zayas; he merely contended that Stieglitz's approach to his ideal was too lofty for Americans (hence the topmost position and Germanic script of "Ideal" in Picabia's drawing), and needed to be complemented by the only thing most Americans could understand about art – a commercially successful gallery.

In addition to appropriating machines and manufactured objects like the camera, Picabia began to combine machines and to invent complex, fanciful contraptions. During 1915 most of them were characterized by bold symmetrical compositions, precise forms, striking but subdued color harmonies and prominent inscriptions whose cryptic, provocative nature undermines the clarity of the design (nos. 44–46). One of the more accessible composite machines was *Voilà elle* (*Here She Is*), exhibited alongside de Zayas' psychotype poem *Woman* (fig. 6). One critic reported that "according to the artists' sworn word these works were portraits of the same woman made at different times and in different places 'without collusion.'"[36] De Zayas' poem denounces the woman as an unintelligent creature wholly consumed by carnal desires – an opinion echoed in Picabia's drawing of a pistol and a target with connecting mechanical linkage. The pistol and target, forms repeatedly employed by Picabia as male and female sexual symbols (see no. 80), are aligned with the clear implication that a target hit would cause the pistol to be re-cocked and discharged again in a repetitive, mechanical action. *Voilà elle* thereby becomes an automatic love machine akin in theme and spirit to Duchamp's *The Bride Stripped Bare by Her Bachelors, Even* (or *The Large Glass*, 1915–23). However, in contrast to *The Large Glass*, Picabia's love machine appears to be in good working order, and his machine images in general tend to be simpler in form and content, less marked by painstaking craftsmanship and more personal in reference than the cool, metaphysical creations of Duchamp.

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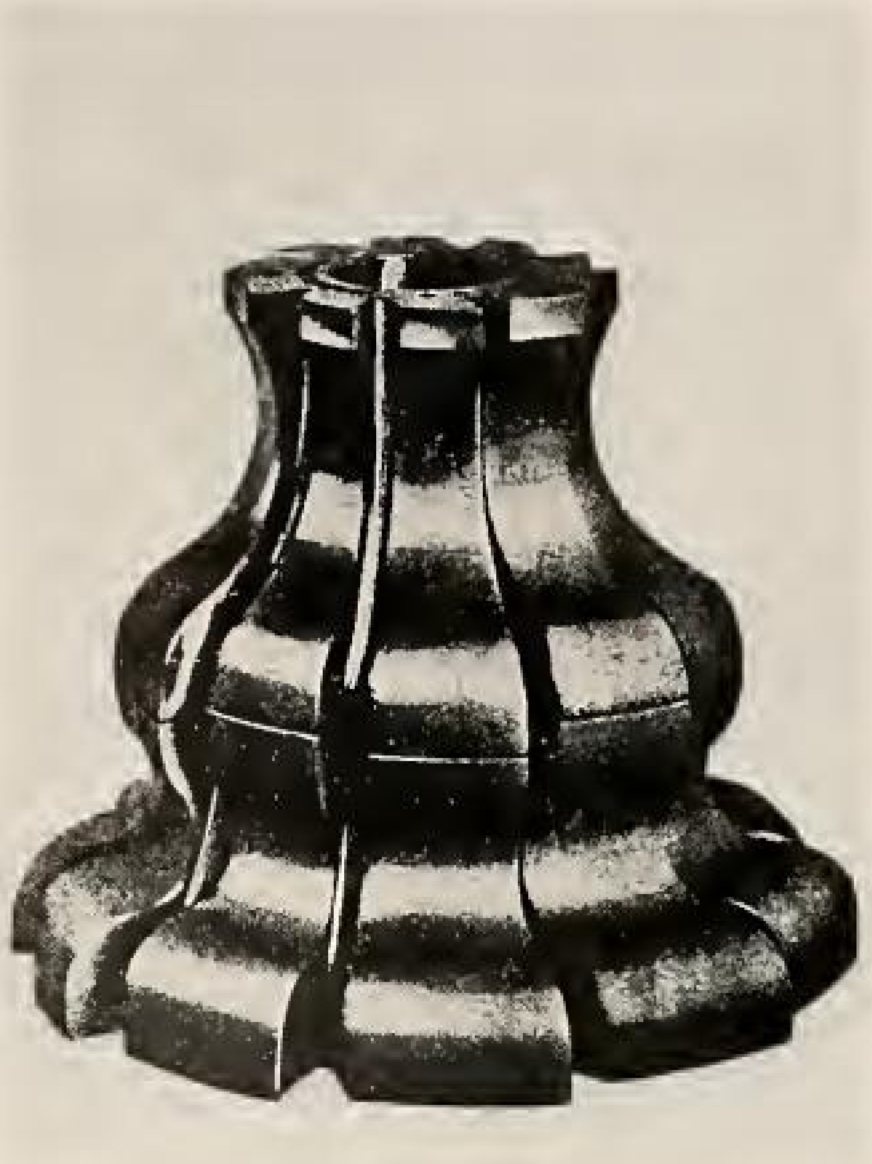
[35] M. de Zayas, statement in *291*, New York, nos. 5–6, July-August 1915.

[36] Unsigned review, *Art and Decoration*, New York, November 1915, p. 35.

The content of *Reverence* (no. 45) is perhaps more enigmatic, though Picabia seems to have simultaneously celebrated the sacred formal properties of classic art and subverted them into an anti-classic system. On one level, order, balance, clarity and stability prevail in "pure" square and circular forms and their glittering gold and silver metallic paint. But an initial impression of compositional balance and stability is undermined by the off-center alignment of the diagonal shaft, the displacement of the smaller circles along this shaft, and the interior modeling of the two trapezoids which create thoroughly ambiguous illusions of space, light, weight and shape. As Picabia wrote along the bottom of the large circle, this painting is an object "that does not praise times past," but merits "reverence" for placing the cherished values of classicizing, academic art at the service of a new, anti-rational system.

This phase of Picabia's machinist period ended in the fall of 1915 when Mme. Picabia went to New York and persuaded her husband to resume his military mission. Their travels for about ten months are scantily documented, but around August 1916 they settled briefly in Barcelona where life was made more pleasant by a band of French friends, among them Albert and Juliette Gleizes, Marie Laurencin and her husband, Arthur Cravan and Maximilien Gautier. During this year Picabia began to write poetry, and into the early 1920s working as a poet, polemicist, journalist and editor occupied at least as much of his time as painting. In January 1917 he began publication of *391*, a journal inspired by and named after *291*, though – typical of Picabia – less elegant in design and much more personal and provocative in content.[37] In-

Fig. 7 Francis Picabia:
Mechanical Ballet. 1917.
Drawing, dimensions unknown.
Collection unknown. Cover for *391*, New York, no. 7, August 1917.



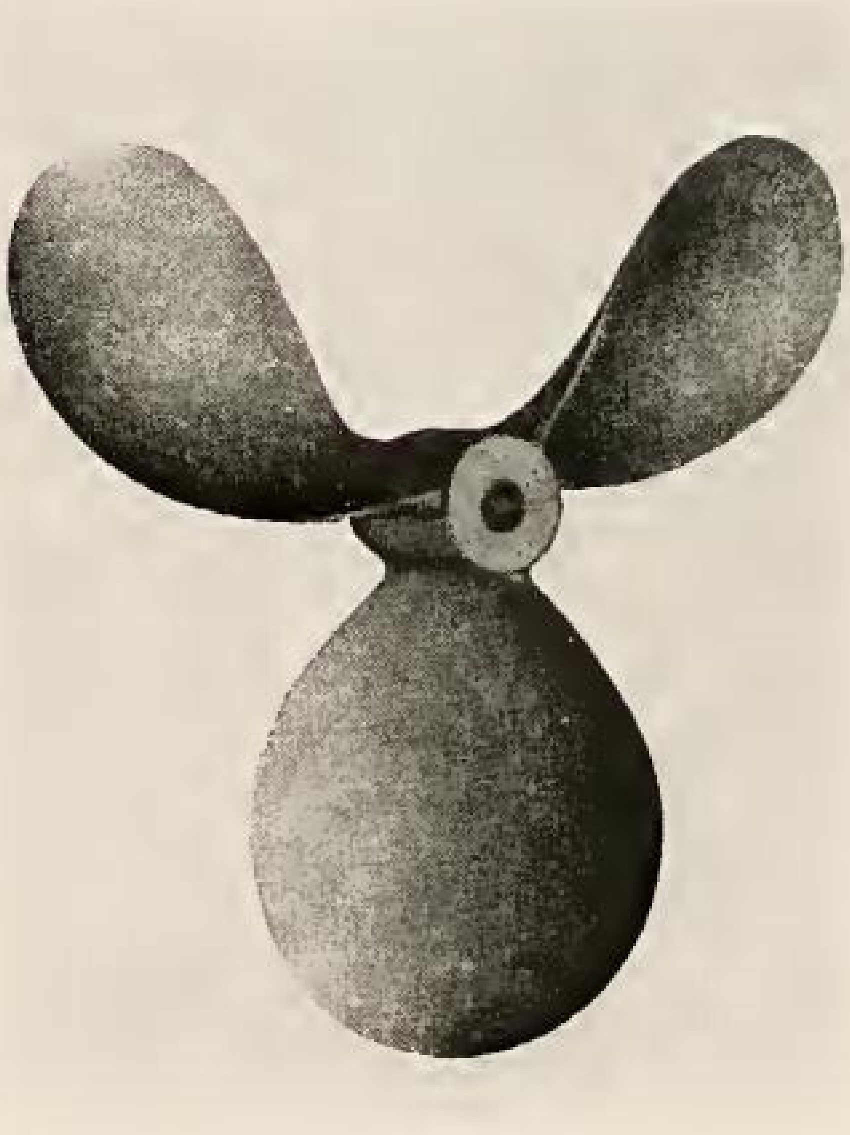


Fig. 8 Francis Picabia:
Ass (Âne). 1917.
Drawing, dimensions unknown.
Collection unknown. Cover for *391*, New York, no. 5, June 1917.

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[37] See Michel Sanouillet, *ibid.*, vols. I and II, Paris, 1960 and 1966, for a reprint of this important journal and a detailed commentary on each issue. Picabia acknowledged his debt to Stieglitz's *291* in a letter on January 22, 1917 (Alfred Stieglitz Archives, YCAL).

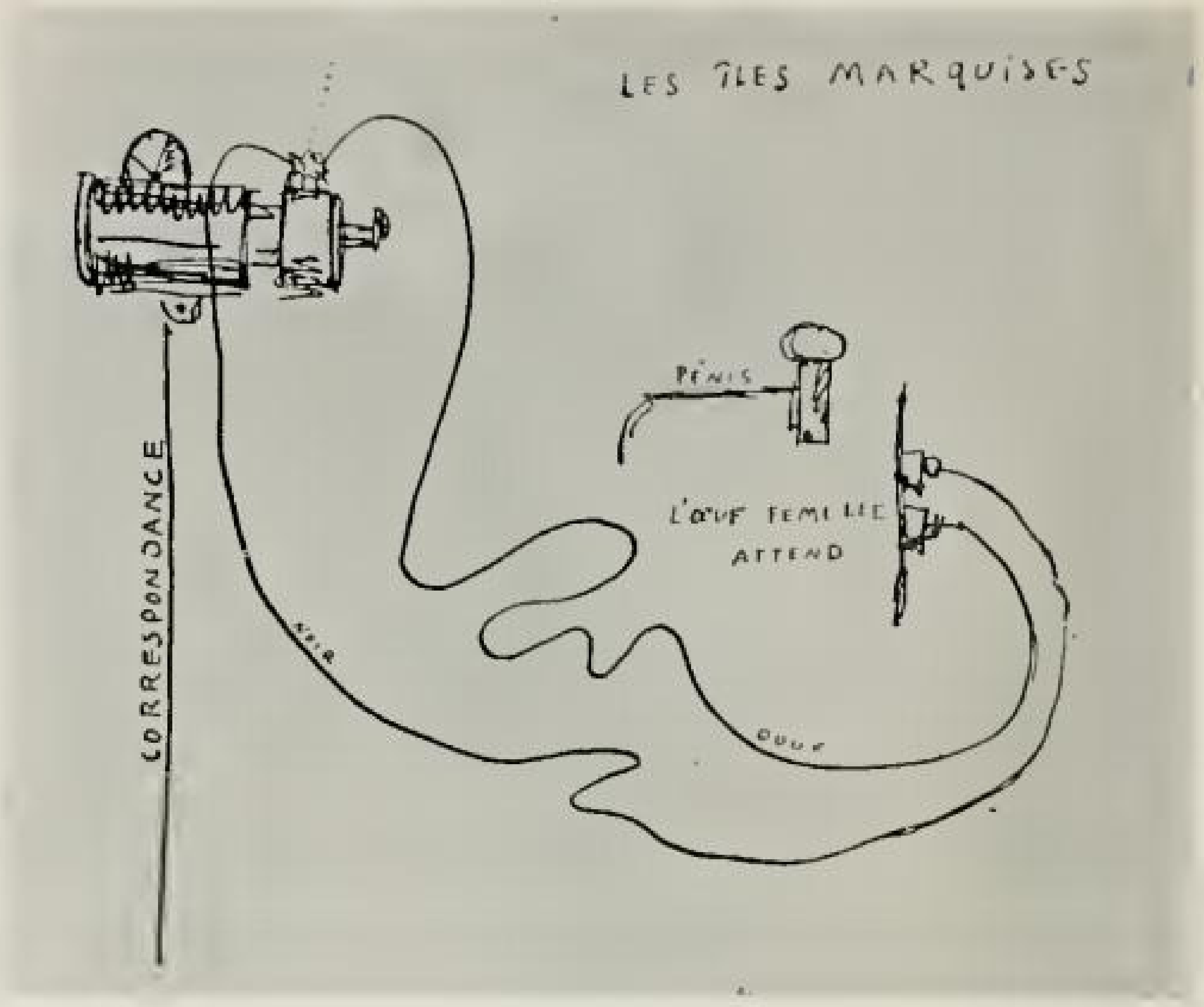

Fig. 9 Francis Picabia:
The Marquesas Islands. c.1916–17.
Ink, 8 5/8 x 10 1/2" (22 x 26.7 cm.).
Collection Paride Accetti, Milan.

deed, each issue is an intriguing record of his current friends and foes, and a partial guide to the course of his poetry and painting.

There are several distinct varieties of machinist paintings dating from 1916 to 1919. In contrast to those of 1915, almost all of them are asymmetrical in composition. Many are also more droll and gangling in form (nos. 54–56), while others retain the hard, clean machine esthetics of the earlier paintings (no. 63), and still others are rendered in a sketchy, painterly style (nos. 51–53). Content is also quite varied, though sexual themes continue to dominate. Striking visual properties may override sexual implications in the "man" "woman" code of *Machine Turn Quickly* (no. 50), but Picabia was never content with merely the esthetic properties of machines. While Corbusier and Ozenfant extolled the beauty and economy of form in actual machines or machine-made objects, Picabia always produced hand-made machines with subversive dimensions – a straightforward visual analogy in *Mechanical Ballet* (fig. 7), and what is probably an unprintable bilingual play on the form, function and location of a ship's propeller in *Ane* (fig. 8).

Picabia's "painterly" machines provide a visual contrast to the preceding works. *Study for Sweetheart* (no. 51) lacks the mass-production personality, streamlines, precision and efficiency that would endear her to Léger; she is instead a soft, beguiling, irresistibly helpless female gadget – a veritable sweetheart. More disturbing content is couched in *Amorous Parade* and *Universal Prostitution* (nos. 54 and 55). The brightly painted, preposterous machine in *Amorous Parade* may be a spoof on the noisy, thrashing spectacle of love, but the ambiguous nature of its forms and its inability to function need not be exclusively comical. *Universal Prostitution* conveys its message with brutal clarity. The forms of this bleak composition, its inscriptions and a related drawing (fig. 9) identify male and female machines in an act of love which has been stripped of all that is intimate, sacred or fulfilling. In Picabia's meta-mechanics, the dotted line to the center contact of the male machine indicates a heavenly source for his energy or activity. His drab partner is more independent, but equally impersonal – poised with her "sac de voyage" like a mechanical cricket ready to snap her connections in a moment and spring to the next unconnected male.

During Picabia's third sojourn in New York, from about March to October 1917, these caustic, disturbing qualities became increasingly pronounced in his work. They reflect a bizarre life marked by excesses in alcohol, drugs and sex, by madcap parties and feverish work between spells of neurasthenia and profound depression. In September an exhausted Madame Picabia returned to their children at a boarding school in Switzerland. Picabia soon followed her to Europe, but had to go to Barcelona because of unsettled military status. His first volume of poetry was published there before he was cleared in November to return to Paris.[38]

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[38] *Cinquante deux miroirs*, Barcelona, 1917. Picabia's friend and important avant-garde art dealer in Barcelona, José Dalmau, aided in the publication of this poetry as he had helped with *391*.

Dismal war-time conditions in the capitol were relieved for Picabia by Germaine Everling, who became his devoted companion and common-law wife until the early 1930s. However, his unwillingness to part from either his wife or Madame Everling created a tumultuous life that aggravated his nervous disorders, and most of 1918 was spent at various Swiss health resorts in an unsuccessful search for health and calm.[39] Unable to paint much of the year, he turned more intently to poetry and finished three new volumes, *Poèmes et dessins de la fille née sans mère, L'Athlète des pompes funèbres,* and *Rateliers platoniques* (*Poems and Drawings of the Girl Born without a Mother, The Athlete of Funeral Parlors* and *Platonic False-teeth*).[40]

It was during this unsettled period that Tristan Tzara wrote Picabia, in August 1918, inviting him to collaborate with the Dada movement.[41] Immediate mutual delight over each other's work led to the Picabias' memorable visit with the Zürich Dadaists during January-February 1919. The rejuvenating effect of that visit was promptly reflected in issues of *Dada* and *391*, but there was relatively little that Picabia could do to alter the long-established character of Dada in Zürich. For the more profound effect of his visit one must look at the rapport between Tzara and Picabia that led to the opening of a Dada front in Paris.

Picabia yearned to launch Dadaist activities as soon as he arrived in Paris in March, and, on the occasion of the 1919 Salon d'Automne – with the quiet encouragement of Duchamp and the brilliant support of Ribemont-Dessaignes – he did so spectacularly. His entries to the Salon, like the superb *Child Carburetor* (no. 63), were samples of his established machinist style, but nothing like this had been exhibited in Paris, and officers of the first post-war Salon, eager to display the untrammeled standards of French art, were mortified. Unable to refuse the work of an associate of the Salon, they hung his paintings in a dark alcove under the grand stairway. Picabia and Ribemont-Dessaignes retaliated quickly with two vitriolic issues of *391* that prompted a demand for Ribemont-Dessaignes' resignation from the Salon and a challenge to a duel by Louis Vauxcelles.[42] This Salon episode became a variable model for Picabia's regular and almost single-handed assaults on the increasingly conservative Salon d'Automne and Salon des Indépendants. It was also the first "organized" Dada activity in Paris, though the use of the word "Dada" and the creation of a veritable Dada movement awaited Tzara's administrative genius.

Throughout 1919, Picabia had strived futilely to attract Tzara to Paris, and Tzara, in turn, had sought unsuccessfully to unite Picabia and Breton. Someone had warned Breton to avoid Picabia, and the latter found Breton's journal *Littérature* far too serious for his taste.[43] Breton was indeed serious. He had already undertaken a consuming quest for the secret core of art and life – a quest richly nourished awhile by Dada but never identified with it. Nonetheless, the mutual suspicions of Breton and Picabia were largely dispelled by an exciting meeting on January 4, 1920, shortly before the arrival of Tzara who fused the fragmented Dada elements of Paris into a volatile movement.[44]

The movement would not survive long, but for the time being Parisians were variously enraged, alarmed and delighted by the spectacle of Dada. The apartment of Picabia and Germaine Everling served as Dada's workshop, and Picabia's role was considerable. His issues of *391* and a new magazine, *Cannibale,* were outstanding examples of Dada journals, and to the wave of Dadaist poetry he contributed three more volumes: *Pensées sans langage, Unique Eunuque* and *Jésus Christ Rastaquouère* (*Thoughts without Language, Unique Eunuch* and *Jesus Christ Showy Adventurer*). For the public festivals of Dada, such

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[39] See Germaine Everling-Picabia, "C'était hier Dada ....," (*Les Oeuvres Libres,* Paris, no.109, June 1955, pp.119–178), for information on these years in Picabia's life. She will soon publish a more extensive account entitled *L'Anneau de Saturne autour de Picabia.* Picabia began to live with Mme. Everling in the fall of 1919, shortly before the birth of his son by her. In 1931 his divorce from Gabrielle became official.

[40] Like all of his poetry, these volumes reveal a subtle affinity with Picabia's paintings. Excepting occasional love poems of great delicacy, they are imbued with profound melancholy and veiled but haunting reflections of philosophical and psychological reactions to episodes in Picabia's private life, or to conditions in the world about him. Though he is patently more concerned with content than with form, ultimately a formal pattern emerges. Ambiguous words and shocking, mysterious thoughts are closely paralleled by formal ambiguities: ambiguities of punctuation and division into slashing, irregular lines, bewildering sequences of ideas and inconsistent rhyme, rhythm and alliteration.

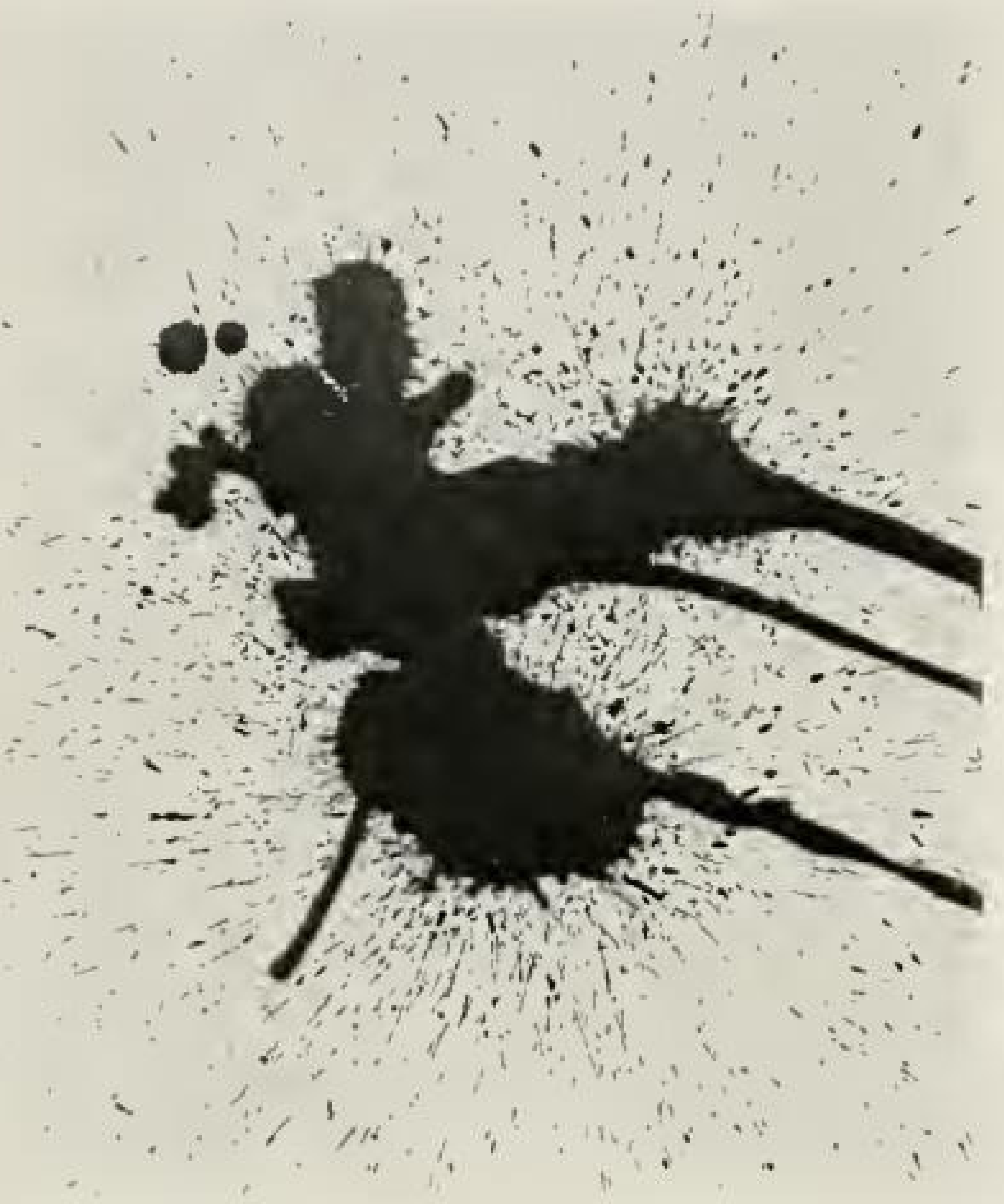
[41] For this letter and the Tzara-Picabia correspondence see Michel Sanouillet, *Dada à Paris,* Paris, 1965, pp.466–502.

[42] See *391,* no.9, November 1919; *391,* no.10, December 1919, and Michel Sanouillet, *Francis Picabia et 391,* vol.II, p.107.

[43] See the Tzara-Picabia-Breton correspondence in Sanouillet, *Dada à Paris,* especially pp.112–13, 446, 451–53, and 490.

[44] Duchamp's role is difficult to evaluate. He lived in Paris (at least part of the time with Picabia) from July 1919 to February 1920, just as Dada was getting underway there. However, he did not participate in any of the public activities of the Dadaists, and few documents are known which clarify his private role. When measured against the documented contributions of Tzara, Breton and Picabia, it does not seem that Duchamp added significantly to the development of Dada in Paris – though several of Picabia's works suggest the continued stimulation provided him by Duchamp.

Fig. 10 Francis Picabia:
The Blessed Virgin. 1920.
Ink, dimensions unknown.
Collection unknown. Reproduced *391*, Paris, no.12, March 1920.



as the climactic Picabia "Manifestation Dada" held on March 27, 1920, was a jack-of-all-trades. Before the performance, the audience perused a Picabia-designed program and an issue of *391* packed with confounding poetry, salty aphorisms, Duchamp's *L.H.O.O.Q.* and Picabia's *Blessed Virgin* (fig. 10) as well as vicious attacks on the revived Section d'Or Cubists. He was also responsible for the stage décor, consisting of a suspended bicycle wheel, cords stretched across the stage in front of the performers, and large framed signs bearing such inscriptions as "If you stretch out your arms your friends will cut them off." Finally, Picabia contributed an insulting manifesto and an assemblage with a toy monkey entitled *Portrait of Cézanne, Portrait of Renoir, Portrait of Rembrandt, Still Life* (fig. 12),[45] to an uproarious performance that included Ribemont-Dessaignes' music, "The Dance of Curled Chicory" and Tzara's play, "The First Celestial Adventure of Mr. Antipyrin," complete with Picabia's costumes.

This assemblage and such works as *Double World* and *The Blessed Virgin* (figs. 10 and 11) introduce the distinctly Dada art of Picabia. Because he and his colleagues, Ribemont-Dessaignes, Jean Crotti and Suzanne Duchamp, primarily exhibited machinist paintings, critics tended to identify Picabia's machines with Dada – and, indeed, they were Dadaist to the extent that they reflected his conviction about the pre-eminence of life over art, and often treated in harsh or humorous ways anything that hindered an unfettered life. However, they were little different from machinist paintings prior to his association with Dada, and they gave way during 1919–21 to some original assemblages, to the stunning irreverence of *The Blessed Virgin* and to the deliberate technical crudity and iconoclasm of *Portrait of Cézanne ....* and *Double World.* The latter (exhibited at the first Dada performance and at the 1920 Salon des Indépendants) is a balance of biting inscriptions and an abstract interlace whose convoluted loopings seem compatible with the world it describes – top ("haut") at the bottom, bottom ("bas") upside down at the top, and full of maladies which God has never cured. Plastered down the center of it are the letters "*L H O O Q,*" an indecent arrangement devised by Duchamp or Picabia which reads in French "She has a hot arse" ("Elle a chaud au cul").

Dada is not entirely definable, but close to its core was a protest-exposé of the absurdities, pretensions and hypocrisies of man – his systems of religion, law and

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[45] Michel Sanouillet, *Dada à Paris*, pp.164–8. Picabia may have initially intended to use a real monkey for *Portrait of Cézanne...*

Fig. 11 Francis Picabia:
The Double World (Le double monde). 1919.
Ripolin on canvas, 52 x 33 1/2" (132 x 85 cm.).
Private collection.

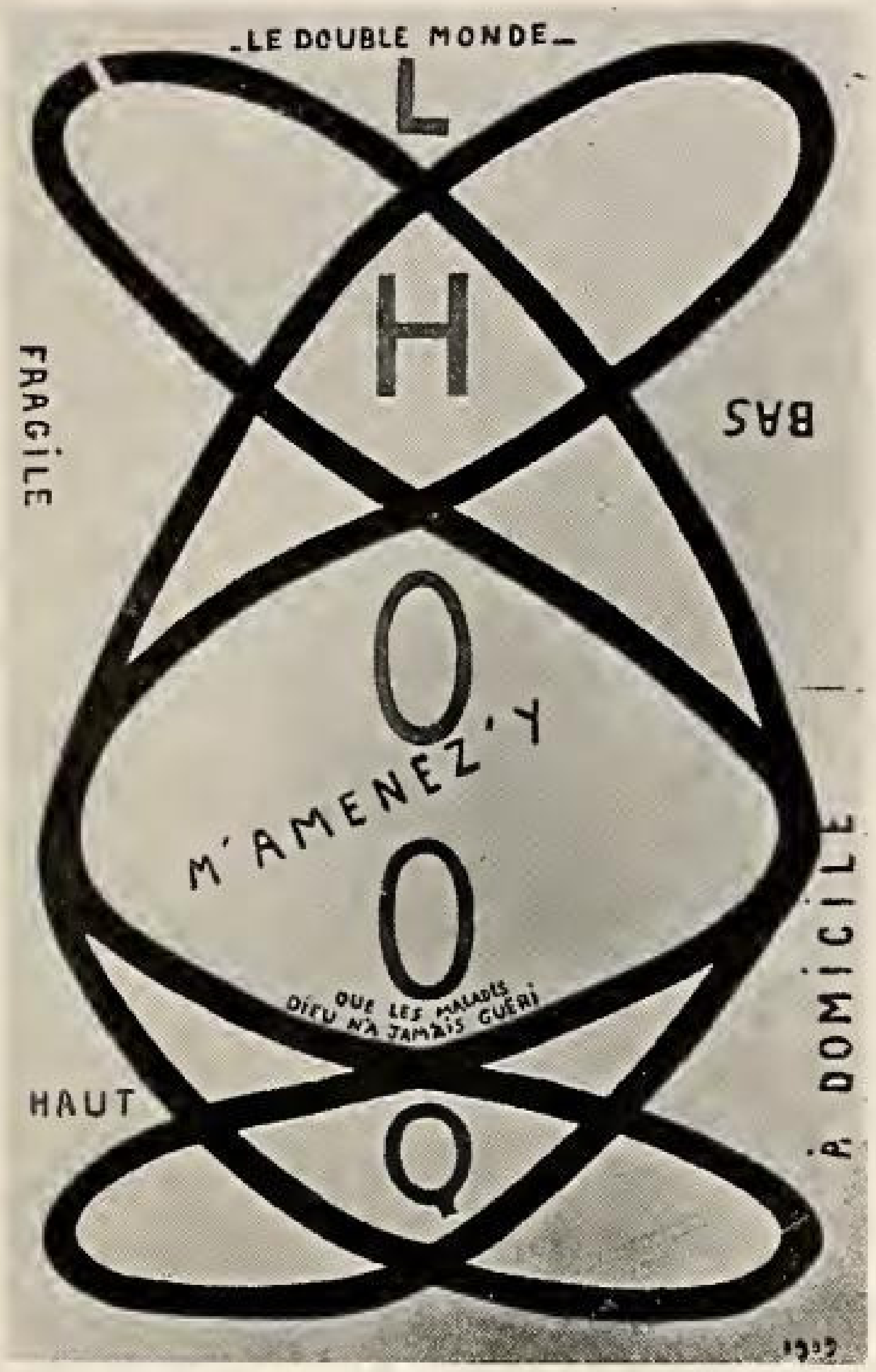

LE DOUBLE MONDE
L
H
O
O
Q
M'AMENEZ'Y
QUE LES MALADES
DIEU N'A JAMAIS GUÉRI
FRAGILE
BAS
HAUT
À DOMICILE
1919

Fig. 12 Francis Picabia:
Portrait of Cézanne, Portrait of Rembrandt, Portrait of Renoir, Still Lifes. 1920.
Toy monkey and oil on cardboard, dimensions unknown.
Collection unknown. Reproduced *Cannibale*, Paris, no.1, April 25, 1920.

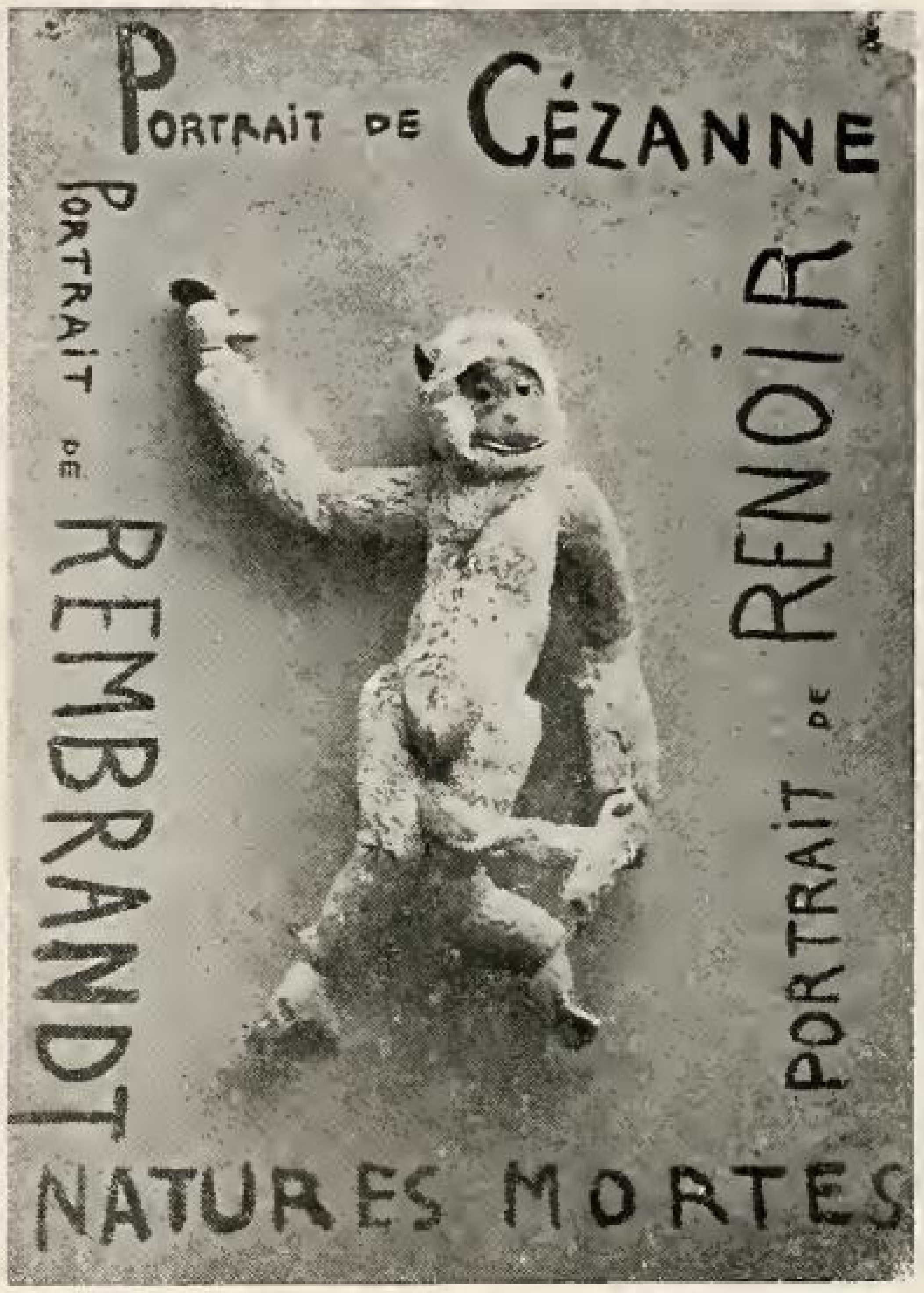

PORTRAIT DE CÉZANNE
PORTRAIT DE REMBRANDT
PORTRAIT DE RENOIR
NATURES MORTES

Fig. 13 Francis Picabia:
Hot Eyes (Les yeux chauds). 1921.
Ripolin on canvas, 78 x 62 1/2" (198 x 158 cm.)?
Collection possibly M. H. Saint-Maurice, Paris. Underneath *Fig Leaf* (La feuille de vigne), 1923.

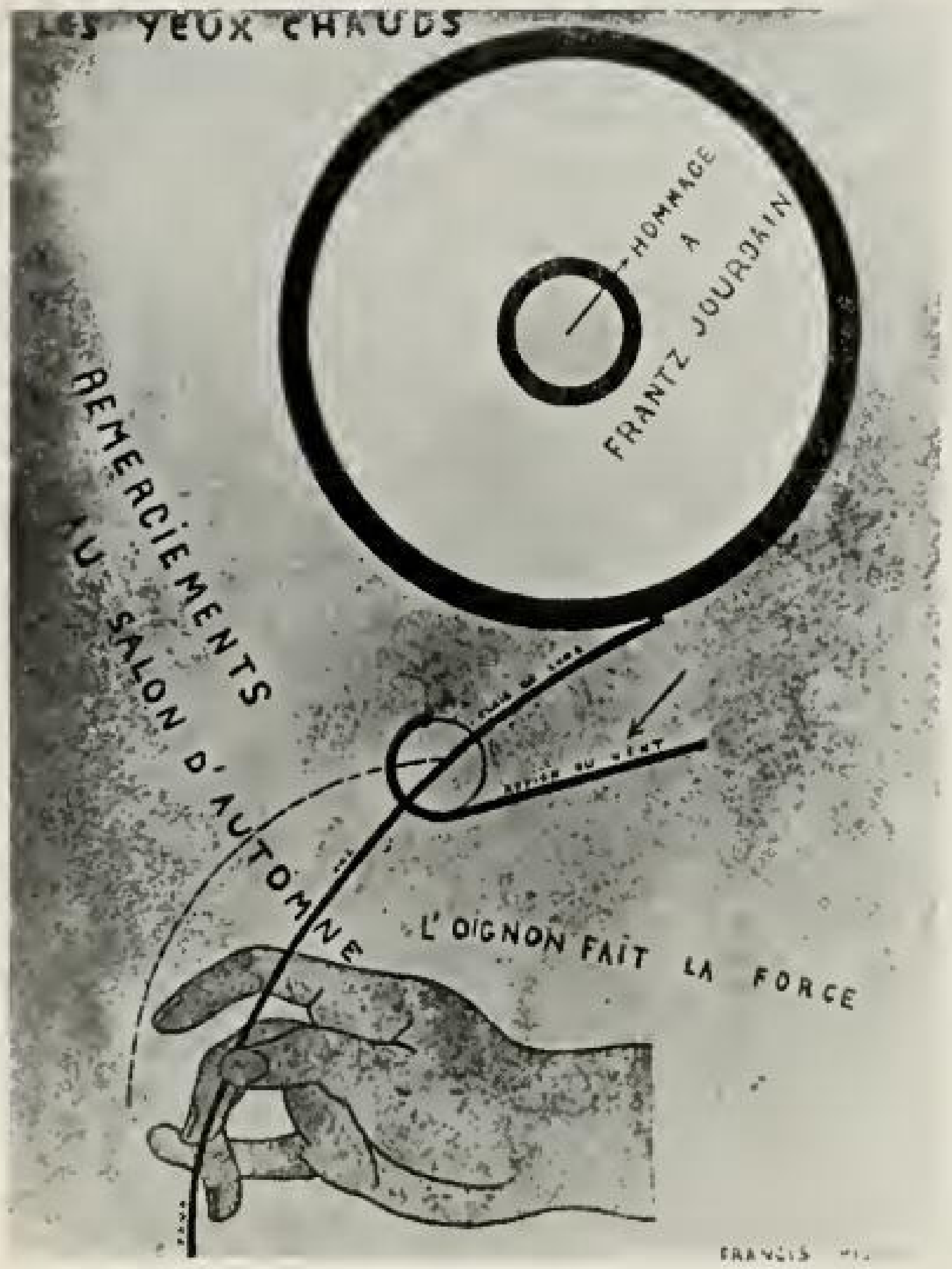
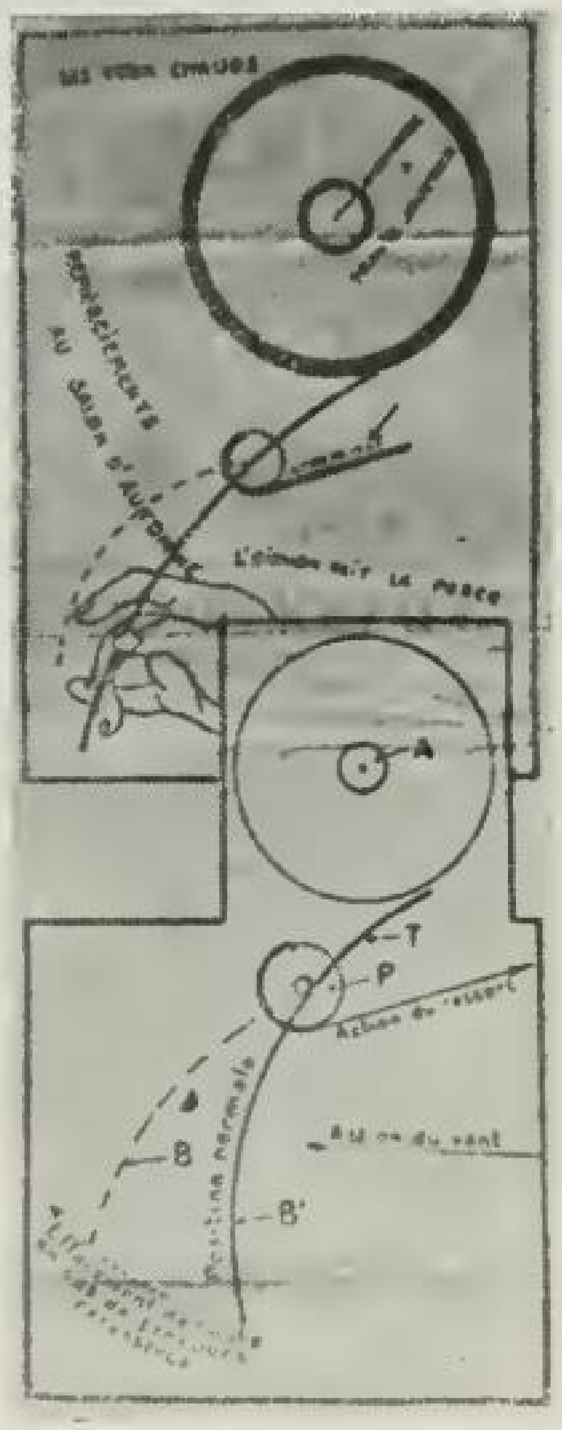

LES YEUX CHAUDS
HOMMAGE À FRANTZ JOURDAIN
REMERCIEMENTS AU SALON D'AUTOMNE
ACTION DU VENT
L'OIGNON FAIT LA FORCE
FRANCIS PI

Fig. 14 Francis Picabia and anonymous engineer:
Hot Eyes and schematic drawing of a governor.
Reproduced in *Le Matin*, Paris, November 10, 1921, p.1.


LES YEUX CHAUDS
REMERCIEMENTS AU SALON D'AUTOMNE
L'OIGNON FAIT LA FORCE
A
T
P
Action du ressort
Action du vent
B
B'
Position normale

morality, his inflated notions of art, love and logic. By exorcising the demons within these, the Dadaists sought to free themselves; and in the hands of the most profound Dadaists this led to a healthy ridicule of themselves and their art. Try as they might, most Dadaists thought too highly of their work to take such a step. Duchamp and Picabia were among the very few with nerve enough to win that greater measure of freedom, each in his own way. Duchamp steered clear of false gods with uncanny self-discipline and objectivity; Picabia was an utter hedonist, less concerned about the falsity of those gods than their power to hinder his pleasure. Duchamp never joined an art movement, did not depend on art for a living and finally almost gave up art; Picabia loved to paint and embraced all kinds of art movements, but promptly departed at the first signs of boredom or constraint. Such signs began to appear in Dada during the summer of 1920.

Most critics of Dada saw it as an outrageous malaise of foreign origin, but serious observers early perceived two streams – one represented by Tzara and Picabia, and another headed by Breton and his friends, Eluard, Aragon and Soupault.[46] Tzara and Picabia had sensed from the beginning their colleague's clinical interest in Dada – a suspicion confirmed by Breton himself in an article that summer which intimated his concern for a goal beyond Dada.[47] An accumulation of incidents led Picabia to break with Breton at the end of the summer. The schism was not healed until the beginning of 1921, and even then Picabia's participation in planning for the new Dada season was nominal. In April, fire was put to his simmering suspicions and general disenchantment with the "success" of Dada. A waiter's pocketbook left at a table of Dadaists became the focus of a doctrinal dispute; a Dada tribunal was formed for a mock trial of a prominent literary figure, and a letter from a Swiss Dadaist, Christian Schad, proclaimed that not Tzara but the German Dadaist Dr. Serner had been the true initiator of both the word and movement of Dada.[48] On May 11 and 13 Picabia announced his withdrawal from Dada in a bitter public statement:

> *We (the Dadists) were treated as crazy men, as practical jokers, as queer fellows... finally it became a grand success! This success ... attracted ... persons who have only the name of Dada; ... everything changed around me, I had the impression that, like Cubism, Dada would have disciples who "understood" and I had only one idea, to flee as far as possible ....*
> *Now Dada has a court, lawyers, soon probably gendarmes ... I do not like illustriousness and the directors of Littérature are nothing but illustrious men. I prefer to walk at random, the name of the streets matters little, each day resembles the other if we do not create subjectively the illusion of something new and Dada is no longer new* –[49]

Appropriately enough this defection of a principal Dadaist spurred the Dada activities of both Picabia and those he denounced – and the protagonists were worthy of each other. Though the 1921 Dada season had been imaginative and successful, Picabia gave his ex-colleagues a delicious thrashing in a special issue of *391*, *Pilhaou-Thibaou.*[50] They responded in kind with *Dada-au grand air*, and Picabia struck back with his "je m'enfoutisme" (I don't give a damn) technique in a handbill distributed by the thousands at the 1921 Salon d'Automne.[51]

This Salon and the 1922 Salon des Indépendants were his most spectacular ones. Picabia's reputation was such that the description of one of his Salon d'Automne paintings as "explosive" was taken literally, and mounting concern forced the President of the Salon to post a notice in the press that Picabia's paintings had been inspected and were safe.[52] When a reporter discovered the machine source for one of the paintings, a mock homage to the Salon President (figs. 13 and 14), Picabia replied:

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46 Marcel Boulanger ("Herr Dada," attrib. to *Nouvelles*, Bordeaux, May 3, 1920) sought to discredit Dada by associating it with Germany, Bolshevism and anything radical, foreign and un-French. Jacques Rivière ("Reconnaissance à Dada," *La Nouvelle Revue Française*, Paris, no.83, August 1, 1920, pp.216–37) discussed Dada in proto-Surrealist terms and perceived two streams in the movement (Tzara-Picabia and Breton-Aragon-Soupault) of which only the latter merited a place in French literature. Georges Charensol ("Manifestation Dada," *Comoedia*, Paris, March 29, 1920, p.2) saw Tzara and Picabia as the only real Dadaists, while the rest were merely young men amusing themselves.

47 André Breton, "Pour Dada," *La Nouvelle Revue Française*, Paris, no.83, August 1, 1920, pp.208–15.

48 For these events see Clement Pansaers, "Une Bombe déconfiture," *Pilhaou-Thibaou* (*391*, no.15), July 1921, p.8 and Michel Sanouillet, *Dada à Paris*, pp.271–3, 566–8, 254–66.

49 Francis Picabia, "Francis Picabia et Dada," signed May 13, published in *L'Esprit Nouveau*, Paris, no.9, June 1921, pp. 1059–1060. See also Francis Picabia, "M. Picabia se sépare des Dadas," *Comoedia*, Paris, May 11, 1921, p.2. Picabia's friendship with the Director of *Comoedia*, Georges Casella, gave him ready access to its pages, and for about one year he contributed monthly articles to it.

50 *Le Pilhaou-Thibaou* (*391*, no.15), Paris, July 10, 1921.

51 *Dada au grand air*, Tarrenz B. Amst, September 16, 1921, was assembled by Hans Arp, Max Ernst and Tzara while vacationing in the Tyrolean Alps.

52 *L'Intransigeant*, Paris, October 13, 1921, p.2.

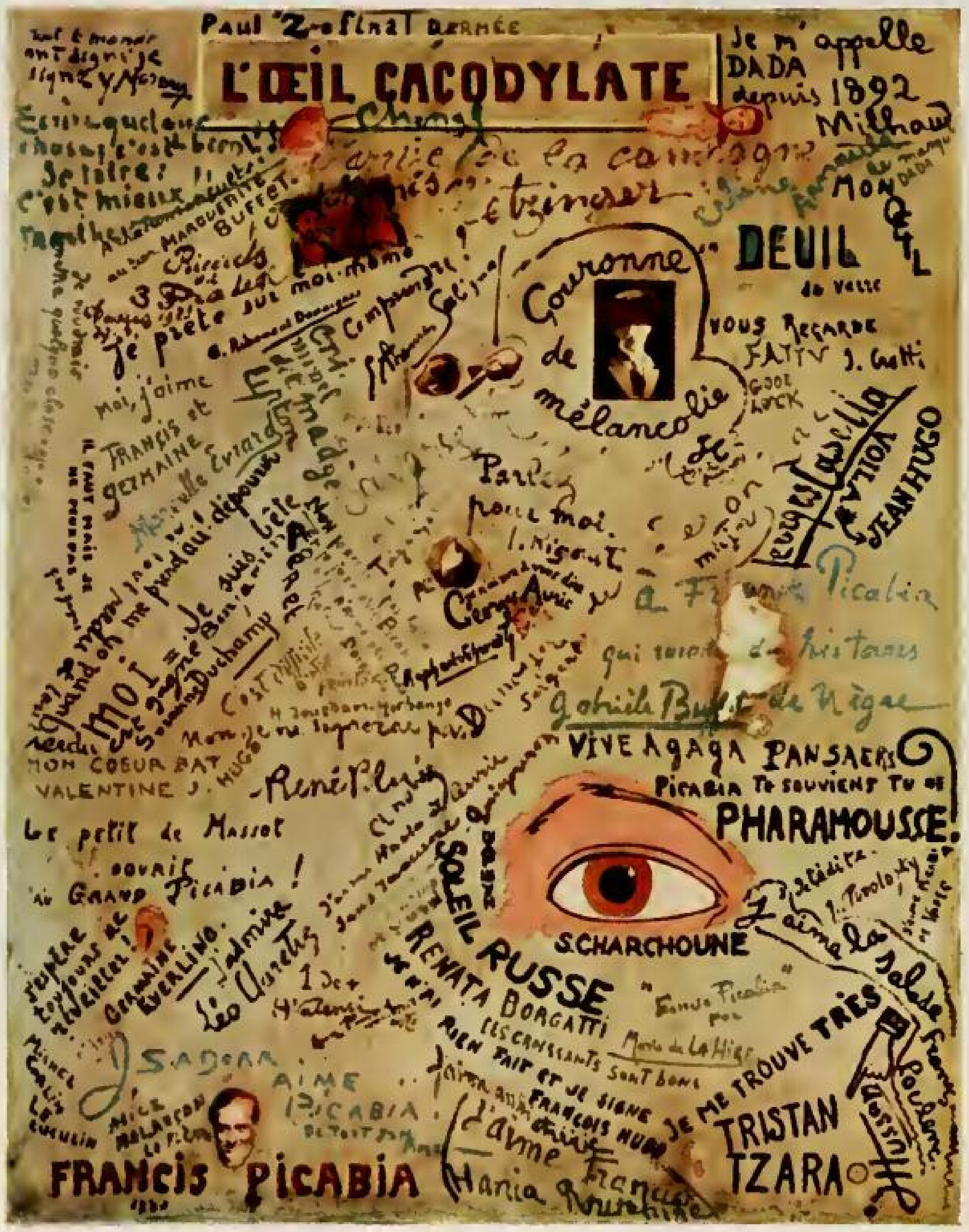

L'ŒIL CACODYLATE
Je m'appelle DADA depuis 1892
Milhaud
MON ŒIL
DEUIL
Couronne de mélancolie
VOUS REGARDE
GOOD LUCK
VOILA
JEAN HUGO
Parlez pour moi
moi, j'aime Francis et Germaine
VIVE AGAGA PANSAERS
PICABIA TE SOUVIENT TU DE
PHARAMOUSSE!
MON COEUR BAT
VALENTINE J. HUGO
Le petit de Massot
SOLEIL RUSSE
S.CHARCHOUNE
RENATA BORGATTI
LES CROISSANTS SONT BONS
JE ME TROUVE TRÈS
TRISTAN TZARA
FRANCIS PICABIA
1921

Fig. 15 Francis Picabia:
The Cacodylic Eye. 1921.
Ink, gouache and collage on canvas, 45 1/4 x 44 7/8"
(115 x 114 cm.).
Collection Musée National d'Art Moderne, Paris.

> *I congratulate the newspaper Le Matin not only for discovering the secrets but for comprehending them.*[53]
> *To copy apples, that is comprehensible for everyone, to copy a turbine, that is idiotic.*[54]

The other painting, *The Cacodylic Eye* (fig. 15), was done in collaboration with about fifty friends (and a few enemies) as they dropped by the apartment. These friends – among them Duchamp, Darius Milhaud, Cocteau, Isadora Duncan, Paul Poiret, Tzara and the Fratellini – were invited to do to the canvas what they wished, and they covered it with a scattering of collage elements, signatures, doodles, puns, aphorisms and homages. While critics enjoyed a field day with what one called the "interior of a pissotière," Picabia published one of his most revealing dadaist statements:

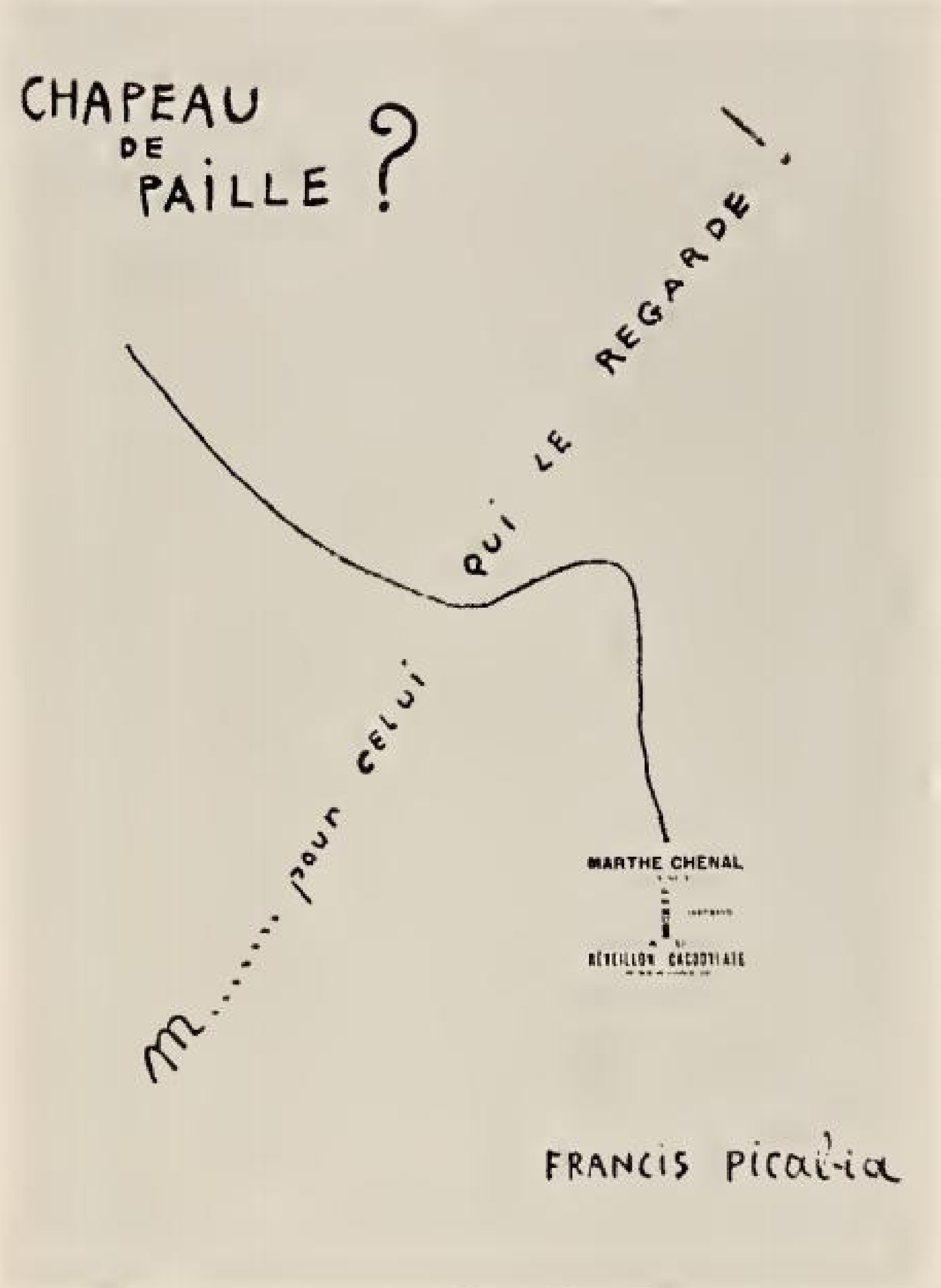
> *The painter makes a choice, then imitates his choice so that the deformation constitutes the art; the choice, why not simply sign it, in place of making like a monkey before it? ... This canvas was finished when there was no longer space on it and I find this painting very beautiful ... it is perhaps that all of my friends are artists just a bit ....*[55]

Further along in this article Picabia made still more clear the purpose of his art, namely its responsiveness to life:

> *Me, I would like to found a "paternal" school to discourage young people from that which our good snobs call Art with a capital. Art is everywhere, except with the dealers of Art, in the temples of Art, like God is everywhere, except in the churches .... Look, boredom is the worst of maladies and my great despair would be precisely to be taken seriously, to become a great man, a master ....*

He had no worries on those counts as far as Paul Signac, President of the Salon des Indépendants, was concerned at the 1922 Salon. Picabia submitted three works, *Dance of Saint-Guy, The Merry Widow* and *Straw Hat?* (nos. 68 and 71; fig. 16). Although the Salon des Indépendants was not supposed to reject work sent for exhibition, Signac wrote Picabia that the last two pieces would not be accepted because they did not fit categories of work admitted to the Salon[56] and – as he later told reporters:

Fig. 16 Francis Picabia:
Straw Hat? (Chapeau de Paille?). c.1921.
Oil, cord and paper on canvas, 36 1/4 x 28 3/4"
(92 x 73 cm.).
Collection Dr. Lemasle, Paris.



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53 Francis Picabia, open letter in *Le Matin*, Paris, November 10, 1921, p.1.

54 Francis Picabia, "L'Oeil Cacodylate," *Comoedia*, Paris, November 23, 1921, p.2.
Les Yeux chauds may have been painted over with a figurative composition *Fig Leaf* (La feuille de vigne, Saint-Maurice collection, Paris), exhibited at the 1922 Salon d'Automne. Picabia, Marthe Chenal and Igor Stravinsky also planned for the 1921–1922 season a musical entitled *Les Yeux chauds*, but it was not produced.

55 Francis Picabia, *ibid.*

56 Paul Signac, letter to Francis Picabia, January 17, 1922, in Dossier Picabia VIII, p.110, Bibliothèque Littéraire Jacques Doucet, Paris.

> *We do not want the government to refuse us the Grand Palais next year. Already, last year M. Picabia caused us an interpellation at the Chamber [of Deputies]. We do not care to repeat the experience … we are hardly disposed to tolerate excesses which can only discredit or dishonor our Salon.*[57]

Picabia immediately sent a letter of protest to the Parisian newspapers, but Signac stood firm despite continued public denouncements by Picabia and a caustic handbill distributed at the door of the Salon. A few critics defended Picabia's right to show the works, but most were either delighted to see him excluded or else preoccupied with the inscriptions on *Straw Hat?* Though Picabia claimed that "M …… pour celui qui le regarde" should be read "Merci pour …," one critic suggested that it was meant to be read "Merde pour …" and soon this rumor became accepted as a fact.[58]

At the height of such Dada activities Picabia became involved in Breton's Congress of Paris – hardly a Dada venture as indicated by the full title, "International Congress for the Determination of Directions and the Defense of the Modern Spirit."[59] Breton was still seeking that goal or direction beyond Dada, and Picabia promptly attacked the Congress. While Breton seemed pretentious in his search for what lay beyond Dada, Tzara was seeking to continue Dada. That was worse, and when his greater enemy, Tzara, became a foe of the Congress, Picabia (assiduously courted by Breton) became a sarcastic supporter of it. Bitter fighting between the Tzara and the Breton-Picabia camps killed the Congress and multiplied an already confused mosaic of enmities and alliances. The Congress did, however, generate some important articles on Dada, the brilliant polemical pamphlets of Picabia and Tzara, and the renewed friendship of Breton and Picabia until they clashed over Surrealism in 1924.[60] Their plans to found a liberal salon and newspaper never materialized, but Picabia did collaborate with Breton in the latter's journal, *Littérature*. Breton, in turn, introduced Picabia to an important patron, Jacques Doucet, and interested him temporarily in seances of hypnotism – another non-Dada attempt to probe the inner core of life and art. Breton also provided a lecture and catalogue preface for Picabia's important exhibition at the Dalmau Gallery in Barcelona late in 1922.[61]

The paintings in this exhibition revive the machinist style, but in a distinctive form with new subjects and with occasional indications of a major turn in Picabia's career. In contrast to previous machinist paintings, these are characterized by somewhat simpler compositions, fewer inscriptions, and more severe machine esthetics – though not all of the paintings deal with machines. Many are based on astronomical charts, diagrams of wave patterns and electrical equipment, and still others, like *Volucelle I* (no. 73), appear to be non-objective compositions of simple geometrical forms. However, the curious title of *Volucelle* suggests the presence of something more – a suggestion that is supported by other contemporary paintings and the preoccupation of Picabia and several colleagues with the symbolic use of such simple forms as dots and lines.[62]

In *Volucelle II* (fig. 17), the large dots of *Volucelle I* have become colored circles on a striped field, and by placing nude torsos over a similar field in *Conversation I* (no. 76), there is an implied link between colored dots or circles and the human figure. Picabia's intentions remain mysterious, but in the headless, limbless figures entitled *Conversation* it is possible to note a taste for ironic contrast which extends to the formal properties of the painting – optical tensions between two and three-dimensional space and contrasts of forms that are organic and abstract, soft and hard, static and moving, positive and negative. Duchamp has verified Picabia's concern with optical illusion in another of these field and figure paintings of c. 1922, *Optophone* (no. 77),[63] but neither optics nor machine esthetics is as distinctive as his taste for human-mechanical analogies – or in this instance, human-electri-

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[57] R. Cogniat, Interview with Paul Signac, *Comoedia*, Paris, January 21, 1922, p.2.

[58] A. Gybal, "Le 'truc' de M. Picabia," *Journal du Peuple*, Paris, January 21, 1922, p.2, and G. Maillot-Duparc, "Le bon Truc….," *Tribune*, Paris, January 31, 1922. (attrib. D.P.VIII, p.113).

[59] See Michel Sanouillet, *Dada à Paris*, chapter XX and the Dossier du "Congrès de Paris," Bibliothèque Nationale, Paris.

[60] These articles and pamphlets include Picabia's *La Pomme de pins*, St. Raphael, February 25, 1922; Tzara's *Le coeur à Barbe*, Paris, April 1922, and Breton's "Lachez-tout," *Littérature*, Paris, no.2, April 1922, pp.8–10.

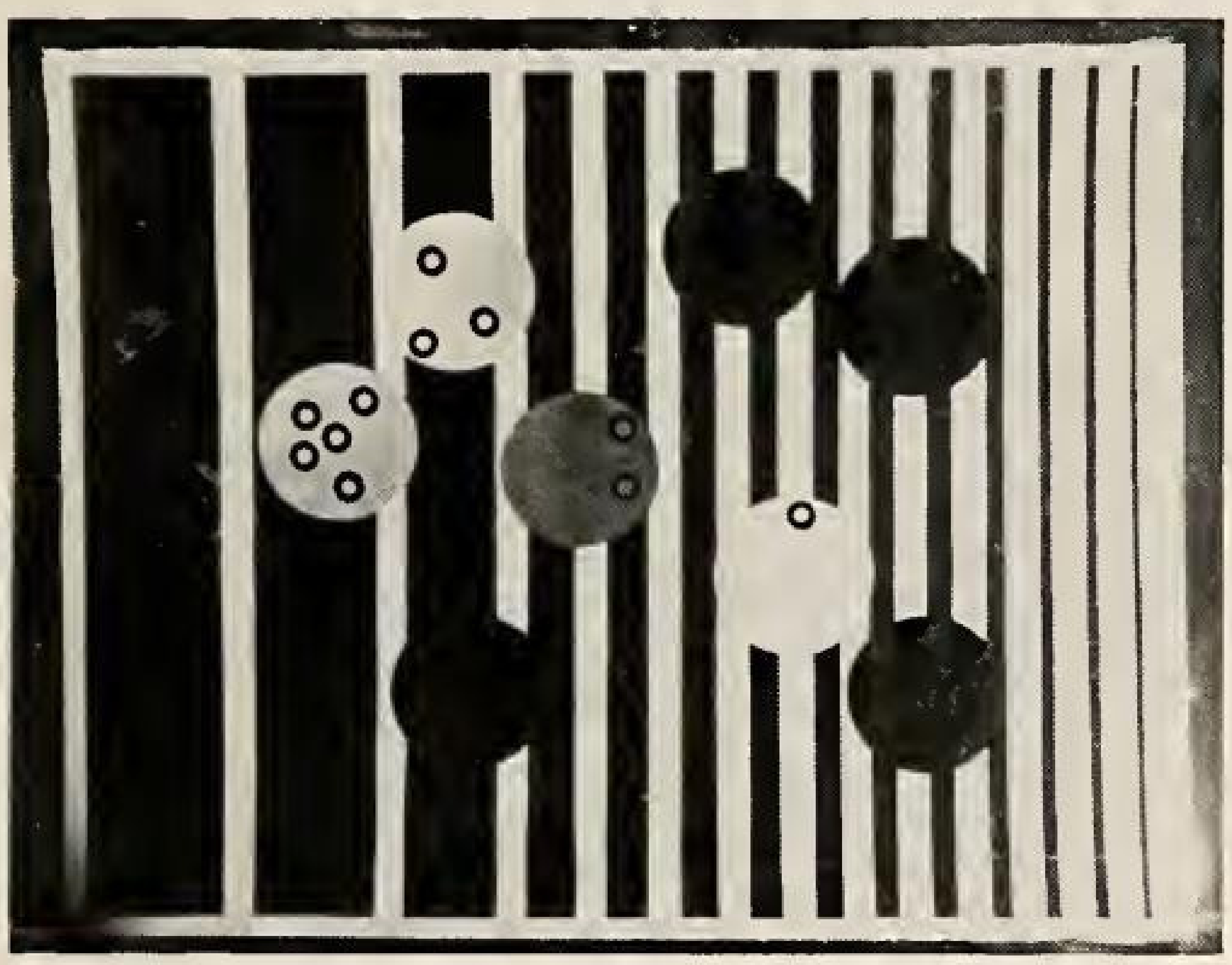
[61] Galeries Dalmau, *Exposition Francis Picabia*, Barcelona, November 18–December 8, 1922.

[62] In the fall of 1921 Jean Crotti introduced "Tabu", an art movement characterized by geometrical abstractions with dots or circles and lines suggestive of views of the cosmos, planets, orbits and the like. His writings and drawings (Jean Crotti, *Courants d'Air sur le Chemin de ma Vie*, Paris, 1941) suggest a vague symbolism especially involving circles, eyes, the human head, radio waves and other phenomena.

Since 1918 Duchamp had also worked with dots and circles (parts of *The Large Glass*; *To be looked at with one eye, close to, for almost an hour*; *Rotary Glass Plate*) with various symbolic and optical properties. He later said: "Reduce, reduce, reduce was my thought; … I came to feel an artist might use anything – a dot, a line, the most conventional symbol – to say what he wanted to say." (Marcel Duchamp, statement in "Eleven Europeans in America," *The Museum of Modern Art Bulletin*, New York, vol.XIII, nos.4–5, 1946, p.20.).

[63] Marcel Duchamp, notes for the Hôtel Drouot sales catalogue, *Tableaux Aquarelles, Dessins par Francis Picabia*, Paris, March 8, 1926, n.p.

Fig. 17 Francis Picabia:
Volucelle II. c.1922–23.
Ripolin on canvas, 78 x 98" (198.5 x 249 cm.).
Collection M. and Mme. Jacques-Henri Lévesque, New York.



cal analogies. The circular patterns here resemble a diagram of a static magnetic field around a current-bearing conductor, and by placing a female nude with her point of sex at the center of the field, Picabia makes her a "charged body" or the "conductor of the charge." Interpretive possibilities are richer still in the contemporary *Spanish Night* (no. 80), which further develops the erotic suggestions of *Optophone* and the formal contrasts of *Conversation*. More important for Picabia's subsequent career, however, was the heralded return to figurative art.

By 1923 machinist and abstract painting had almost disappeared from his work, while figurative art (which he had never totally abandoned) became his chief expressive means for the following twenty years in a succession of styles known as the "Monsters," the "Transparencies," "Superimpositions" and "Popular Realism." In taking this step, Picabia participated in a prominent trend of the 1920s toward conservative adaptation of modern art to more traditional forms. Nonetheless, he was never again considered to be in the mainstream of Western art, and suddenly his paintings seemed to have nothing whatever to do with the preceding Dada and machinist work. Contemporary conservative critics hailed this stylistic evolution as the prodigal's return and the ultimate discredit of Dada. Most subsequent critics have seen it as a disastrous, inexplicable lapse of judgment and quality,[64] noting that the loss of Picabia's major, avant-garde status coincided with physical retreats – first to suburban Tremblay-sur-Mauldre (mid-1922), and then in 1925 to his estate in Mougins overlooking Cannes. Both viewpoints rely heavily on superficial elements of style, neglecting other formal features and a dogged consistency of temperament and content.

Picabia acknowledged that his paintings, "very much in rapport with my life, change according to the people I see, the lands that I traverse,"[65] But beyond this, he saw no need to be modern: "To make love is not modern, but that is still what I like best."[66] Neither did he think it desirable to perpetuate and codify a movement like "the adepts of the little school of beaux-arts cubists founded by *L'Esprit Nouveau*" who "fancy that an epoch is great because it lasts a long time or because those who participate in it are numerous."[67]

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64 One notable exception is Lawrence Alloway, "London Letter," *Art International*, Zürich, vol.III, no.9, 1959, pp.23–24.

65 Roger Vitrac, "Francis Picabia, évêque," *Journal du Peuple*, Paris, June 9, 1923, p.3.

66 Francis Picabia, "Jésus dit à ces juifs," *La Vie Moderne*, Paris, February 25, 1923, p.1.

67 Francis Picabia, "La bonne peinture," *L'Ere Nouvelle*, August 20, 1922, pp.1–2.

Instead Picabia proposed:

> *a man who would not be influenced by anyone, who would not be preoccupied with modernism or cubism or dadaism; who will not be socialist or communist or the contrary: a man who will be himself simply ... a man, finally who would lead us toward the new world to discover: the world of love which the mediocre have no desire to enter and which frightens the "intellectuals" for fear of ridicule.*[68]

Such statements do not indicate a radical change in Picabia. Certainly his old Dadaist disregard of approbation had not diminished. Nor had his conviction of the primacy of life over art, as he demonstrated with utter delight in his 1924 ballet *Relâche* (fig. 18), and film *Entr' acte*, created in collaboration with Erik Satie and René Clair for the Swedish Ballet. This "instantaneist" ballet was his antidote for Surrealism, which he misjudged as merely a warmed-over version of Breton's past grandiose, disaster-prone, laboratory-conceived projects. Though Picabia had been influential in the emergence of Surrealism, he spurned Breton's willingness to accommodate him to the movement[69], and heaped ridicule upon it in several articles and four final issues of *391*. In response to an interviewer's question, "Is there a new movement [Surrealism] preparing itself?," Picabia answered:

> *Inevitably! There is always a movement, but .... What I want to tell you is that it will always be beyond those who seek to fabricate it. Artificial eggs don't make chickens.*[70]
> *... I hold to being and remaining outside of every chapel .... I believe there is truly only one thing that can seduce us, it is the perpetual evolution of life: .... In order to have something to say, one must begin by living ....*[71]

Shortly after publication of the first Manifesto of Surrealism in November, Picabia presented *Relâche* as life:

> *life as I love it; life without yesterday, the life of today, nothing for yesterday, nothing for tomorrow .... Relâche promenades through life with a great burst of laughter; Erik Satie, Borlin, Rolf de Maré, René Clair, Prieur and I have created Relâche a little like God creates life .... Relâche is the bonheur of instants without reflections ... Relâche advises you to be livers .....*[72]

A similar spirit also marks some of his art after the Dada epoch; indeed as late as 1927 he was producing assemblages so much in the spirit of Dada that they have long been attributed to the period of c. 1918–20. There is one signed and dated example of 1920 (*Matchwoman I*, Bergman collection, Chicago), but all other evidence indicates dates ranging from 1923–1927. The conventional subject matter and painterly qualities of *Reading* (no. 83) are more compatible with the "monster style" of the mid-1920s than with earlier Dada works – and in a Hôtel Drouot sales catalogue of 1926 Duchamp grouped *Reading* with a section of "monsters" painted in Cannes during 1924–25. The same date is indicated for both *Toothpicks* (no. 84) and *Portrait* (fig. 19) by their painterly qualities, their exhibition histories, their special frames by Pierre Legrain, and, above all, by contemporary correspondence.[73] *Portrait* is a particularly helpful work. In its revised form as *The Beautiful Pork Butcher* (fig. 20), it bears witness to Picabia's constant and sometimes dumbfounding self-liberation from the past[74]. In its original form, *Portrait* is relevant to the dating of *Centimeters* (no. 85), intellectually and sensuously the most engaging of these assemblages. *Centimeters* actually does not contain even a full centimeter; it is missing two fragments of a 100 cm. tape – one of them the first eleven centimeters which appears as the nose in *Portrait* (and *The Beautiful Pork*

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[68] Francis Picabia, "Ondulations cérébrales," *L'Ere Nouvelle*, Paris, July 12, 1922, pp.1–2.

[69] See Breton's comment in *Le Surréalisme et la peinture*, New York, 1945, pp.48–9. While there was nothing Surrealist about Picabia's use of words on paintings, his unusual assemblages, or his ink-splot *Blessed Virgin*, these were near-at-hand sources (among others) for automatism, "peinture-poésie" and surrealist collages. René Magritte, who collaborated on the final issue of *391*, may have drawn upon Picabia's simplified figural style of 1922–1924 as well as that of De Chirico.

[70] R. J., "Chez Francis Picabia," *Paris-Journal*, May 9, 1924, p.5. See also *391*, nos.16–19 and Michel Sanouillet, *Francis Picabia et 391*, vol.II, pp.153–70.

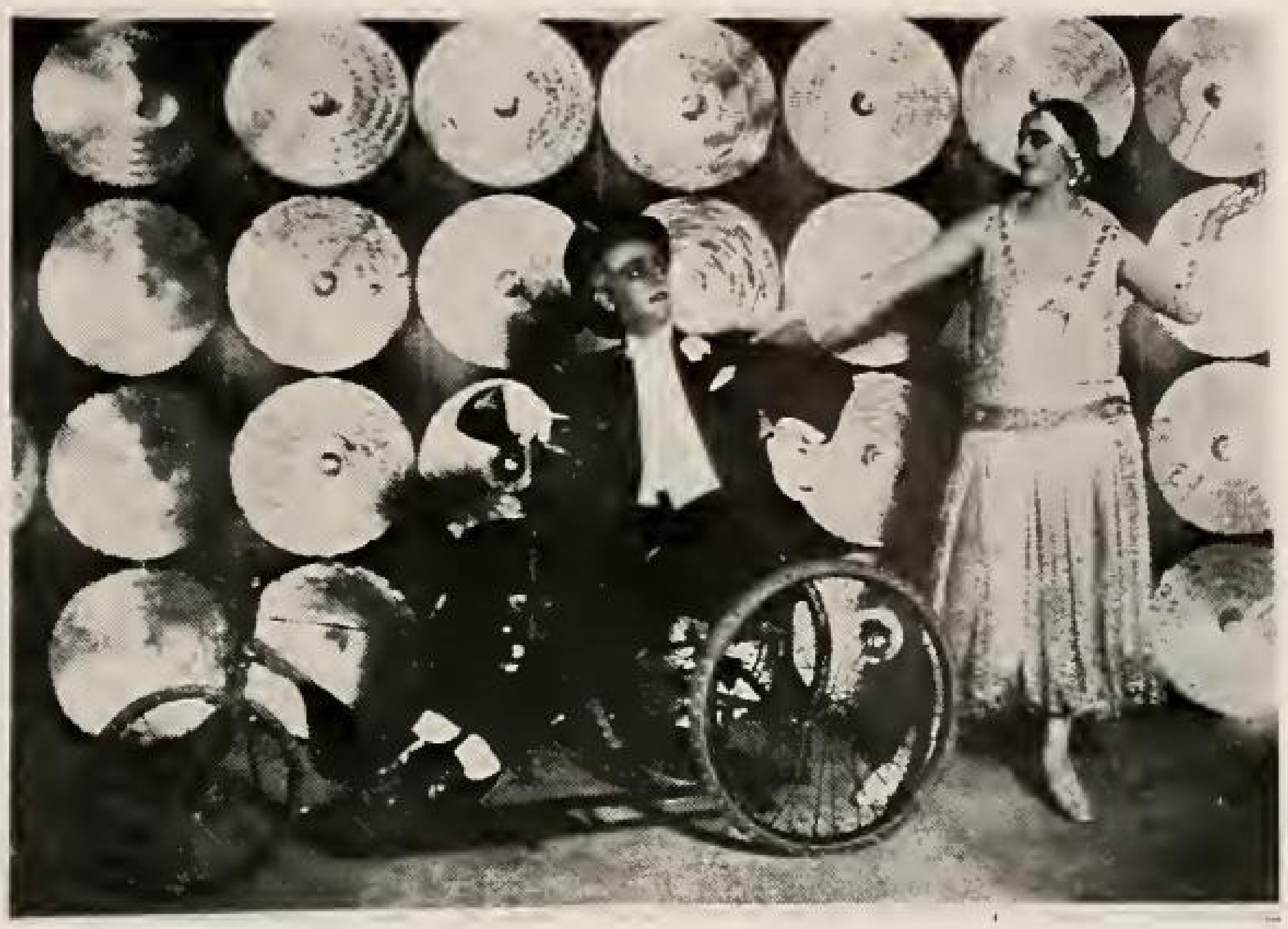
[71] Francis Picabia, "Première heure," *Le Mouvement Accéléré*, Paris, November 1924, p.1.

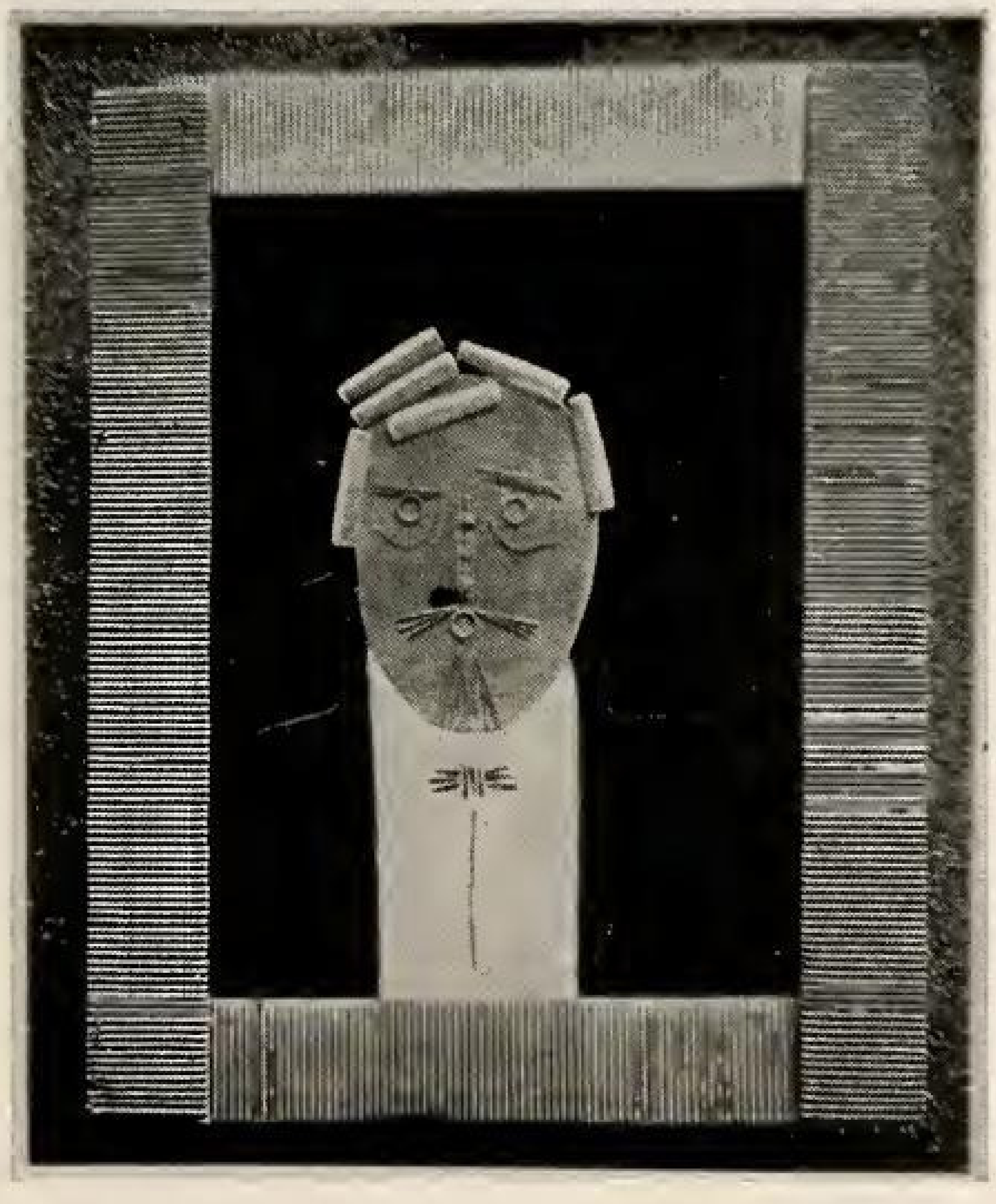
[72] Francis Picabia, statement in the program for *Relâche*. *Relâche* [Performance Suspended], scheduled for November 27, 1924, lived up to its title when the last-minute illness of the principal male dancer delayed the opening to December 4. Soon the title was even more appropriate for, after a short run, *Relâche* and Rolf de Maré's Swedish Ballet closed permanently. *Entr'acte* ("intermission") literally served as an intermission between two acts of *Relâche*. Both film and ballet abound with slapstick comedy, reversal of the expected, irreverence for the sanctified, pointed insult of both audience and author and a celebration of uninhibited life.

[73] For documentation on *Toothpicks*, see the notes for *Plumes* and *Toothpicks* (nos.82 and 84). The first known record of *Portrait* occurs in the correspondence of El Lissitzky (El Lissitzky and Mary Whittall, *El Lissitzky*, Greenwich, Connecticut, 1968, p.76). It is referred to as a portrait of Poincaré which Lissitzky chose for exhibit in the room he designed at the International Art Exhibition in Dresden, 1926. It next appeared (with the title *Portrait*) at an exhibition of "recent" paintings by Picabia at the Galerie Van Leer, Paris, October 24–November 5, 1927, and was reproduced in its original form in *Artwork*, London, vol. III, no.12, January-March 1928, p.248.

[74] *Portrait* lost its Pierre Legrain frame and acquired a new face, hands, comb and title sometime after 1938 when it was last [again] reproduced in its original form (frame missing or cropped in the photograph; Buffet-Picabia, "Matières Plastiques," *XXe Siècle*, Paris, vol.1–2, no.2, May 1938, p. 34).

Fig. 18 Swedish Ballet, Francis Picabia and Erik Satie:
Relâche (Performance Suspended). 1924.





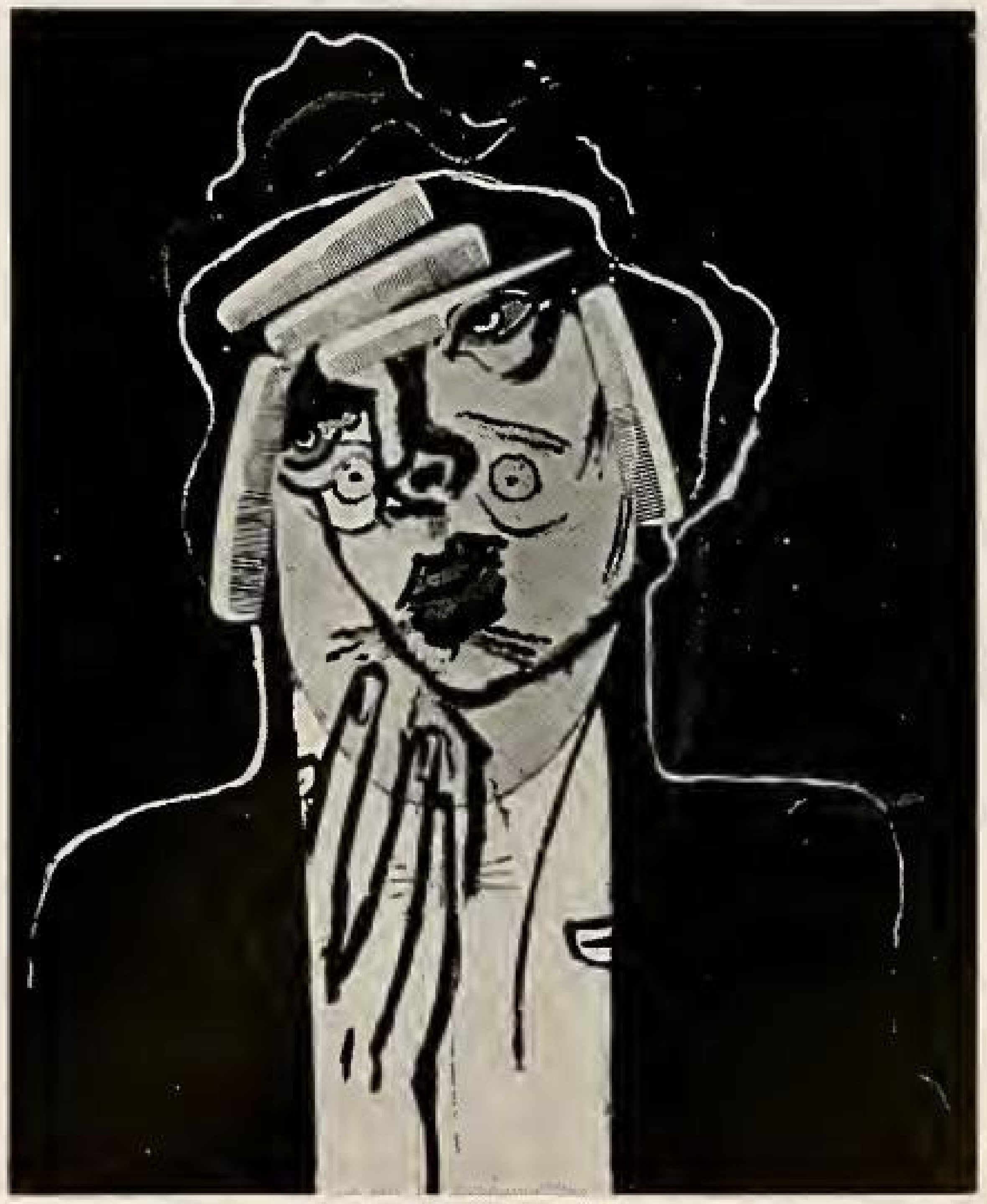


Fig. 19 Francis Picabia:
Portrait. c.1925.
Oil, combs, cord, tape, toothpicks, curtain rings and pens on canvas. Frame by Pierre Legrain.
Collection E. S. Power, Esq., London, revised as *The Beautiful Pork Butcher*.

Fig. 20 Francis Picabia:
The Beautiful Pork Butcher (Le beau charcutier).
c.1925, revised c.1938–48.
Oil, combs, cord, tape, toothpicks, curtain rings and pens on canvas, 36 1/4 x 29″ (92 x 73.6 cm.).
Collection E. S. Power, Esq., London.

Butcher). As interesting as these assemblages are – in themselves, in relation to assemblages by the Surrealists,[75] and as evidence of Picabia's persistent "Dada" temperament – they represent a secondary current in a phase dominated by the ubiquitous Spanish subjects and curiously deformed figures for which the period (c. 1923–28) has been named the "Monsters."

The variety of the monsters precludes a simple description, though all of them are deliberately distorted in form, and are often of either popular or traditional subject matter – young women with parasols, embracing couples, family groups, reclining nudes and the like. While delicate, restrained color harmonies are not infrequent, the jolting colors and succulent ripolin paint of *Woman with Monocle* (no. 86) are more typical of the period. The enormous lozenge eye of this woman is also representative of the stylized features and shorthand motifs that abound in most paintings, contemporary to it, such as *Sibyl* (no. 87) and, especially, *The Three Graces* (fig. 21). The sinuous curves, dots, zigzags and cross-hatching of the latter were partly derived from Picasso's still life paintings of c. 1922–26, but for his figures, Picabia drew from old masters, Michelangelo and Dürer in particular.[76] His intention in using Renaissance sources is unknown, though on the surface it seems to reflect no reverence for either those sources or the return to more traditional values common in French art of the 1920s. Following renewed visits to Barcelona, fragments of Catalan Romanesque frescoes also appear frequently in his work – sometimes brushed directly over earlier paintings of the monster period (no. 90; figs. 22 and 23).[77] The superimposition of transparent images in these paintings and in some of the amorous couples (no. 89) leads directly into a second figurative period, the "Transparencies" of 1928 to about 1932.

Significant changes in Picabia's personal affairs and patterns of living accompanied the development of the transparencies. Olga Mohler, a young Swiss hired to

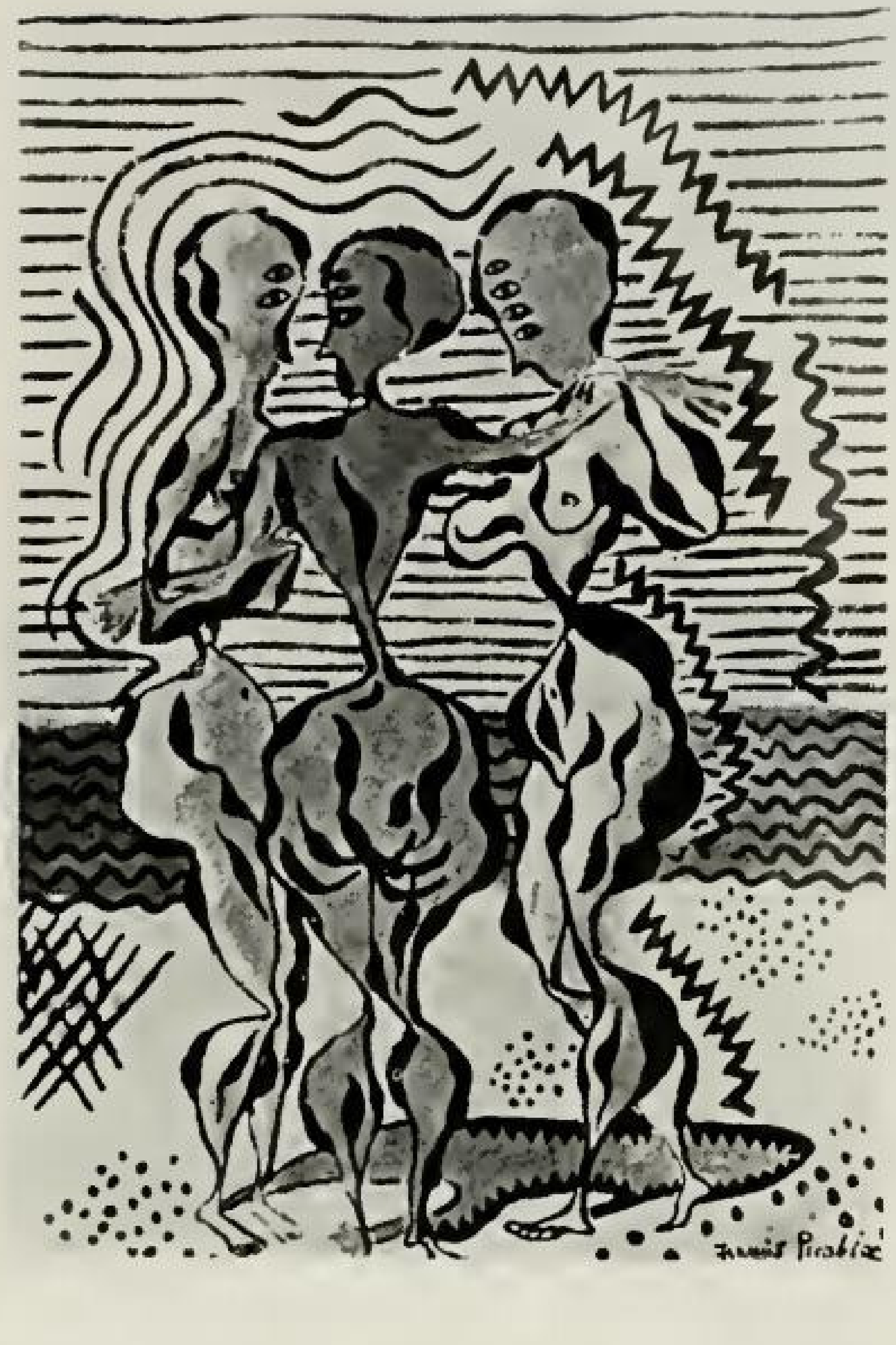


Fig. 21 Francis Picabia:
The Three Graces. c.1924–27.
Oil on canvas, dimensions unknown.
Collection unknown.

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[75] The Surrealists' interest in collage and assemblage during the late 1920s–early 1930s sprang from various sources, including Picabia's work. His limited but continuous production in that media since 1919 was known by them, especially Joan Miró, an admirer of Picabia since 1917, whose esteem may be reflected in his *Spanish Dancer* collages of 1928.

[76] See notes for *Sibyl* (no.87) regarding Michelangelo sources. Figures from Dürer are used in *La Femme au chien* (Private collection, London) and *Le Globe* (Metropolitan Museum of Art, New York).

[77] Picabia's use of Catalan Romanesque frescoes was first noted by Georges Isarlov (*Picabia Peintre*, Paris, 1929, p.14). These frescoes contain symbols and highly stylized motifs for water, stars, clouds, and the like which may have been the source for similar motives in the work of both Picasso and Picabia. Astrological symbols – some of them identical with Romannesque motives – may have been still another source.

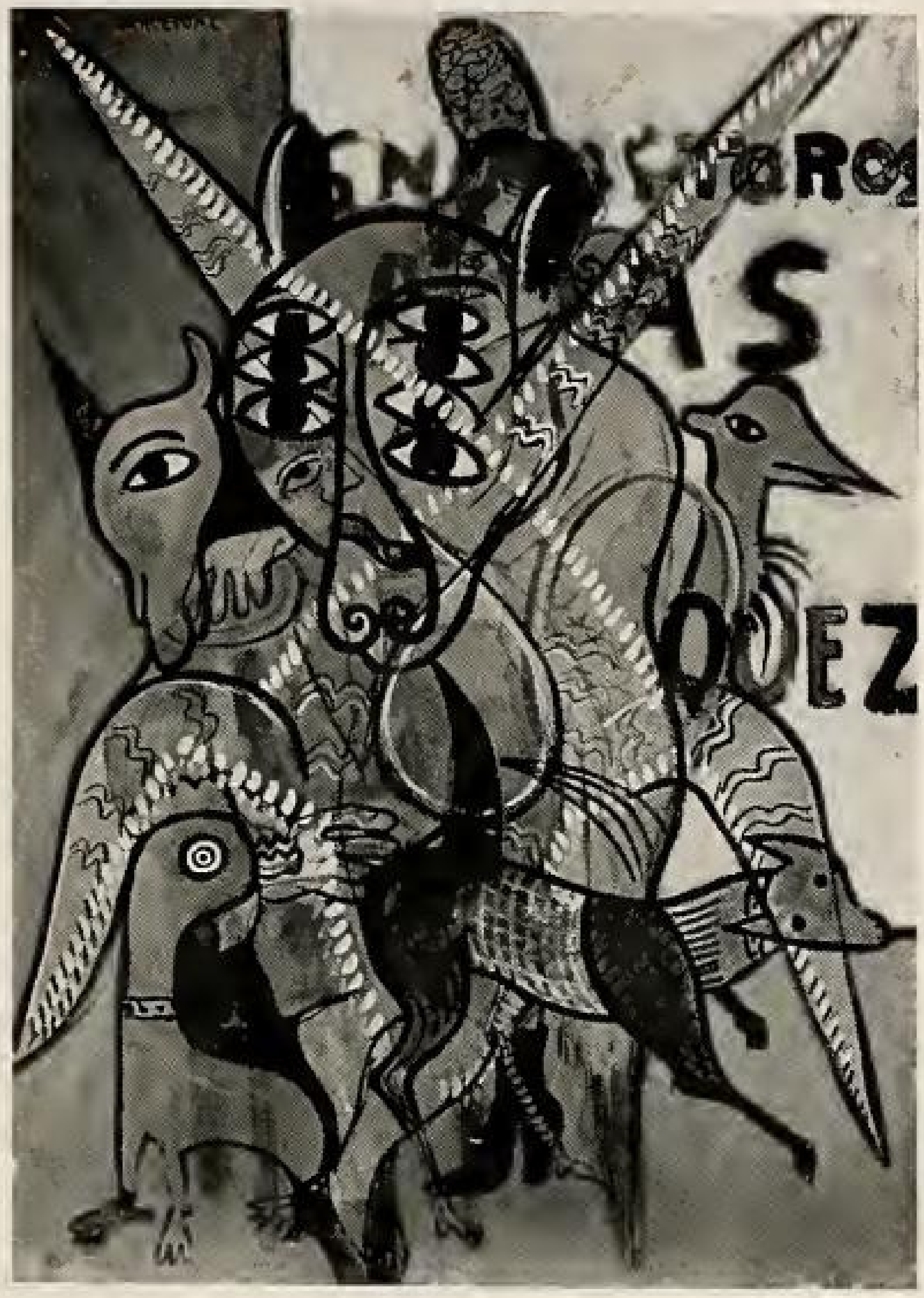


Fig. 22 Francis Picabia:
Barcelona. 1924 and c.1927?
Oil on cardboard, 41 x 29 1/2" (94 x 75 cm.).
Seattle Art Museum, Eugene Fuller Memorial Collection.

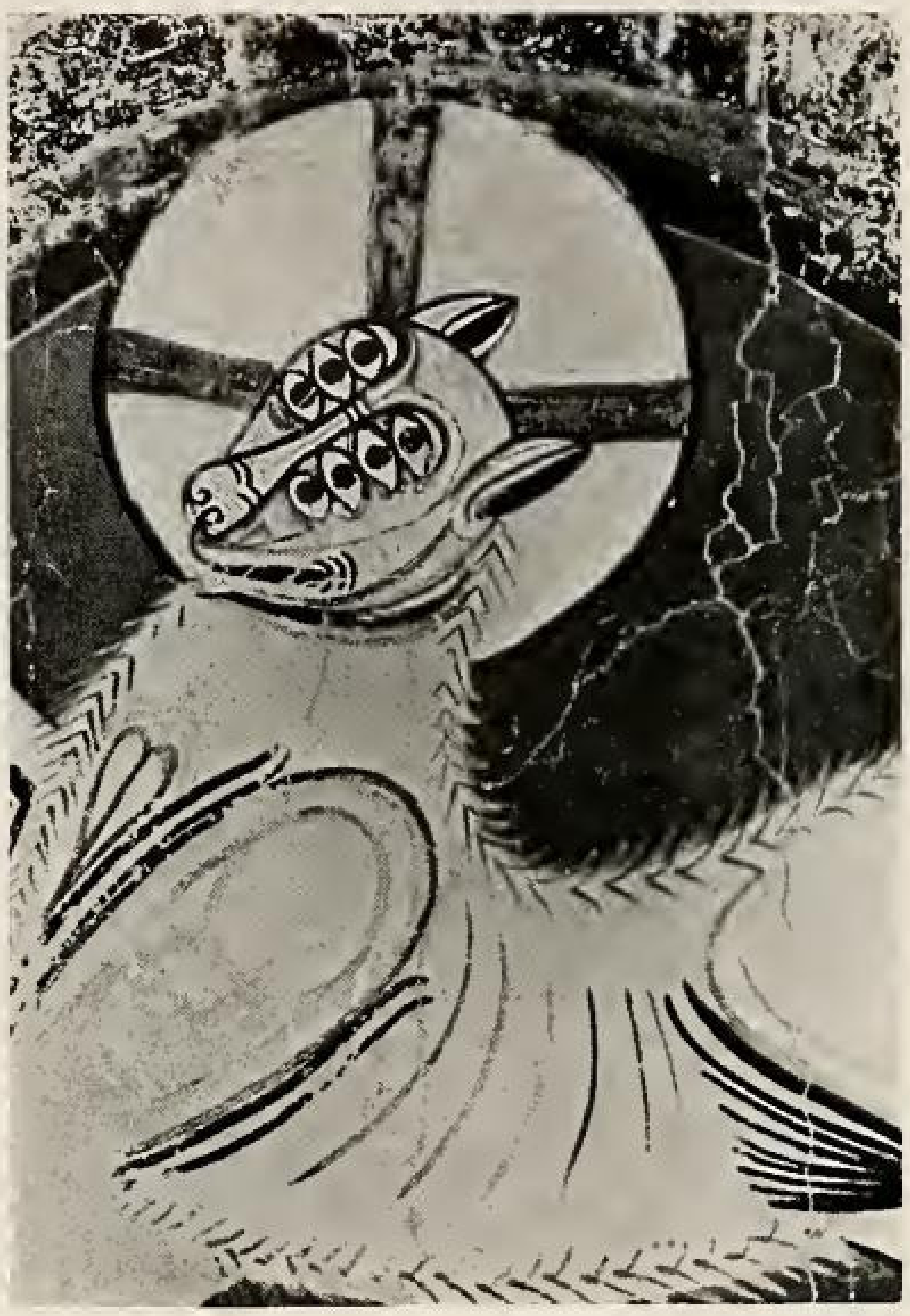
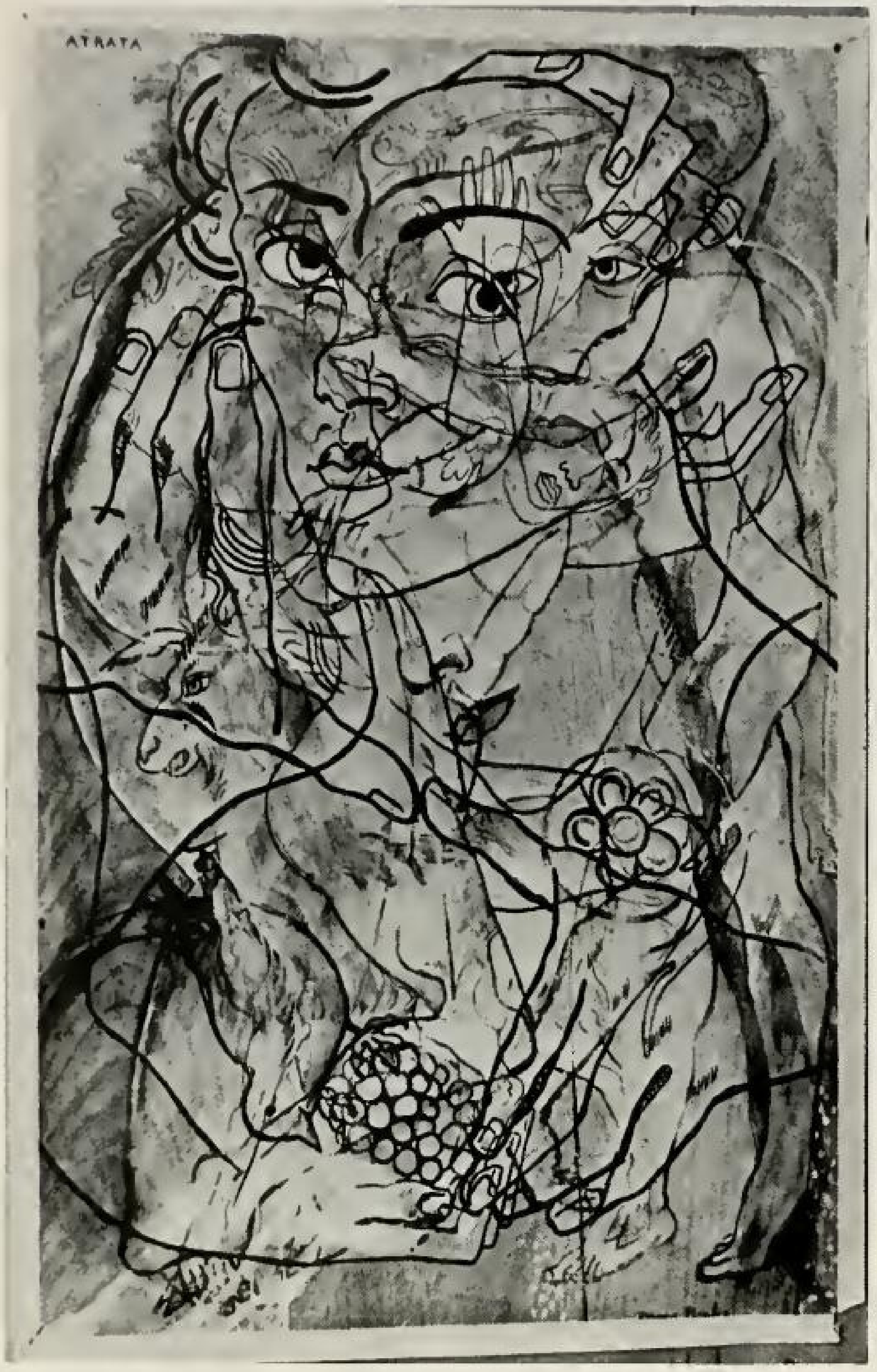
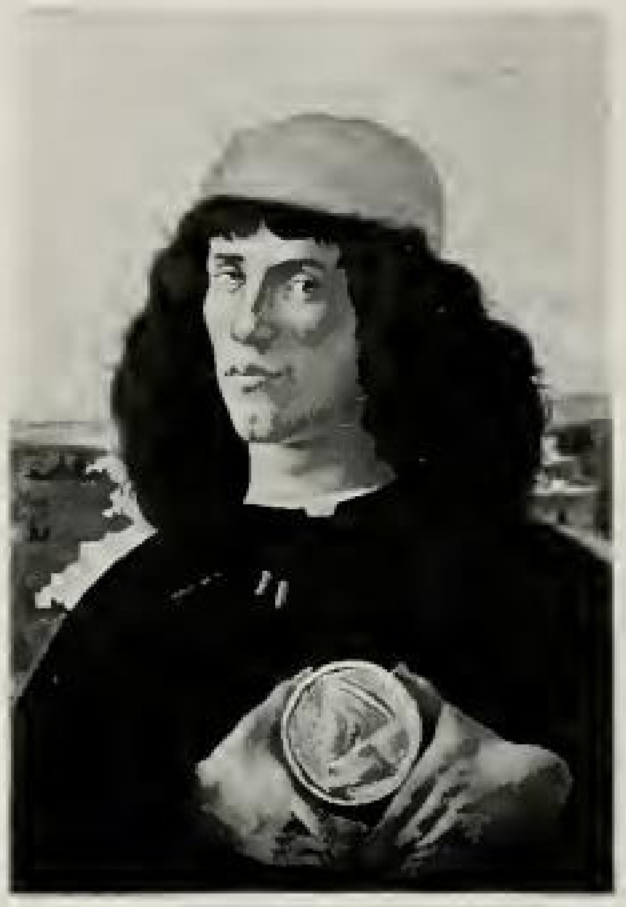


Fig. 23 *Apocalyptic Lamb*. 12th century.
Fresco, San Clemente de Tähull, installed in the Museum of Catalan Art, Barcelona.





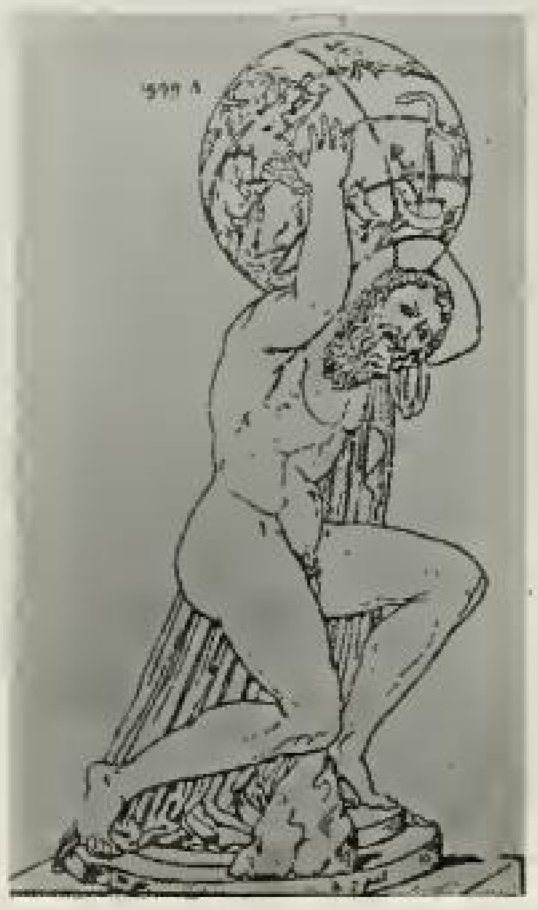


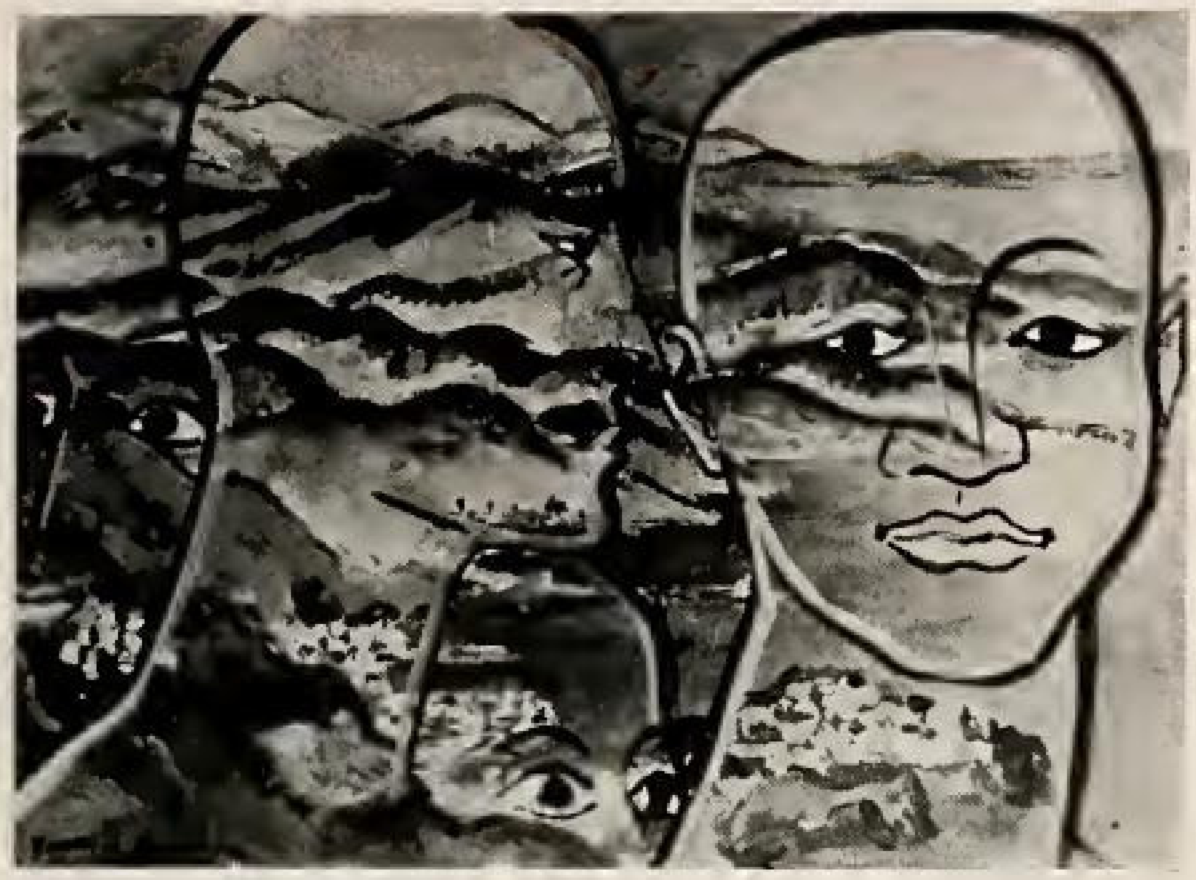
Fig. 24 Francis Picabia:
Atrata, c.1929.
Oil on wood, dimensions unknown.
Collection unknown; formerly Léonce Rosenberg.
The face in the upper center of *Atrata* and the hands whose thumbs touch near the center of the painting are adapted from a Botticelli portrait (Fig. 25). Underneath these forms is a faint image of Atlas based on an antique statue in the Museo Nazionale, Naples (Fig. 26).

Fig. 25 Botticelli:
Portrait of a Man with a Medal. c.1473–74.
Uffizi Gallery, Florence.

Fig. 26 Nineteenth-century drawing after anonymous Roman Sculptor:
Atlas.
Museo Nazionale, Naples.

serve as governess for the children, gradually displaced Germaine Everling in Picabia's affection.[78] Ensuing complications in his private life did not harm his status as a personality in Cannes. Night clubs and the Casino counted on him to provide themes and décor for their galas, and Picabia's own exhibition openings became events in the social season. More frequent exhibitions in Paris also led to regular visits to the capital, and the ready sale of his work prompted a rash of new automobiles, yachts and pets.[79]

Picabia exhibited a few transparencies in the fall of 1928, although the first major exhibitions occurred in 1929 and led directly to a contract with the dealer most reviled by Picabia during the Dada epoch, Léonce Rosenberg. The transparencies are complex paintings with multiple layers of faces, figures, hands, birds and foliage. The images are here transparent and there opaque, disparate in scale and orientation, charged with mysterious relationships or private symbolism and fraught with ambiguities of form and space similar to those in multiple film exposures.[80] Despite such complexities, most of the early transparencies are imbued with a serene melancholy conveyed by cool color harmonies, ephemeral forms, fluid pigment and, above all, by ideal, classicizing figures. Indeed, many of the paintings bear such titles as *Apollo, Hera, Artemis* and *Medea*, and Picabia drew heavily on visual sources from Classical art and Italian art of the Renaissance and Baroque epochs. Until 1930, Botticelli was his primary Renaissance source (figs. 24 and 25); during 1930–31 Piero della Francesca became his favored model (figs. 27 and 28). Occasionally the images of a transparency bearing the name of a Greek god or goddess appear related to the myth of that god. More often Picabia transformed the myth to his own ends or did his own myth-making – and his choice of Classical and Renaissance models seems to have had no relevance



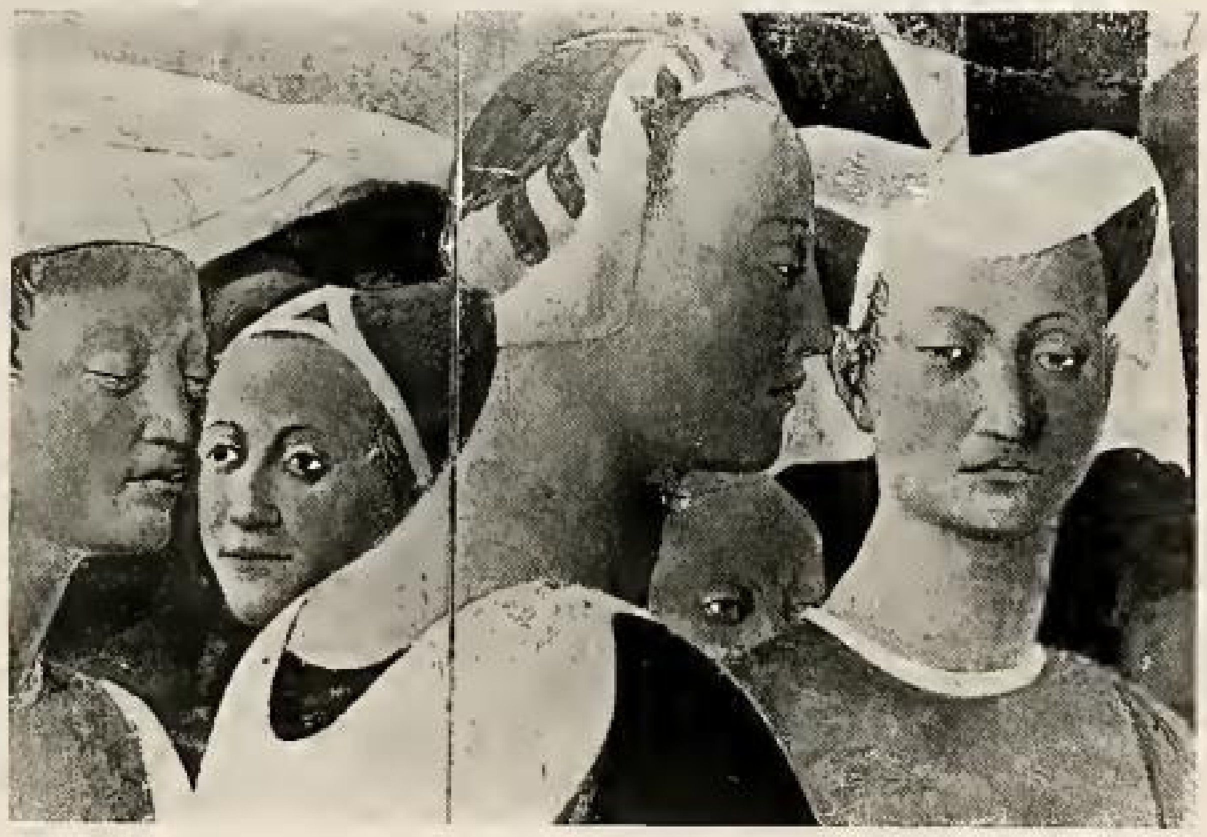


Fig. 27 Francis Picabia:
Heads and Landscape. c.1930.
Oil on canvas, 23 5/8 x 31 7/8" (60 x 81 cm.).
Formerly collection Mme. Simone Collinet, Paris.

Fig. 28 Piero della Francesca:
Detail from *The Queen of Sheba Worshiping the Wood of the Cross*. c.1455.
Fresco, S. Francesco, Arezzo.

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[78] Mme. Olga Picabia's book, *Un Quart de Siècle avec Picabia* (soon to be published), and a scrapbook in her possession are primary sources of information on Picabia's life and art after 1925.

[79] Picabia preferred tiny pets – birds and chihuahuas – but adored powerful automobiles. By Olga Picabia's count, he owned over a hundred in his lifetime including everything from Fords and Peugeots to a Mercer, a Graham Paige and a Rolls Royce. Between 1929–1939 he also owned several yachts, the sleekest of which was "L'Horizon," a seventy-foot motor yacht.

[80] Gaston Ravel ("Exposition de Peinture," attrib. to *La Critique Cinématographique*, Paris, October 29, 1929) first noted the possible influence of films in Picabia's transparencies. Picabia's own film, *Entr'acte*, is one probable source, though many modern artists from the 1880s onward had been concerned in various ways with the basic ingredients of the transparencies – synthesis and simultaneity.

beyond the fact that their visual properties embodied the particular sentiment he wished to convey.

The mysterious, hermetic properties of the transparencies caused some critics to view them as occult visions or dream images related to Surrealism. Picabia, however, steadfastly refused to have anything to do with the Surrealist movement.[81] Moreover, his statements and deliberate use of visual sources from the past disassociate his transparencies from Surrealist preoccupation with dreams, visions, hallucinations or pure psychic automatism. As usual, his paintings were intensely personal:

> *... these transparencies with their corner of oubliettes permit me to express for myself the resemblance of my interior desires ... I want a painting where all my instincts may have a free course.*[82]

At no time in his career was Picabia more successful in painting for himself. Most of the paintings, mysterious enough in themselves, were further cloaked by invented titles like *Luscunia* (no. 92), and since he explained nothing, once again even his closest friends seem not to have known his intentions. At times the mixture of absolute hermeticism and a compelling presence of private symbolism creates more frustration than fascination; in other works his heavy-handed borrowing from past art and disdain of technical finesse detract from the unity of the painting. But in the best transparencies Picabia achieved a miraculous fusion of suggestive symbolism, impenetrable mystery and poignant visual experiences.

During the course of the early 1930s, the transparencies became darker in tonality, with fewer figures that tended to be more opaque, more stylized and often rather awkwardly drawn. By 1933 these late transparencies were being supplanted by simplified, naturalistic images. Gertrude Stein, a close friend during the 1930's, documented the continuity of some of Picabia's theoretical baggage, which was as heavy as the solid, earthen-hued image in her portrait (fig. 29):

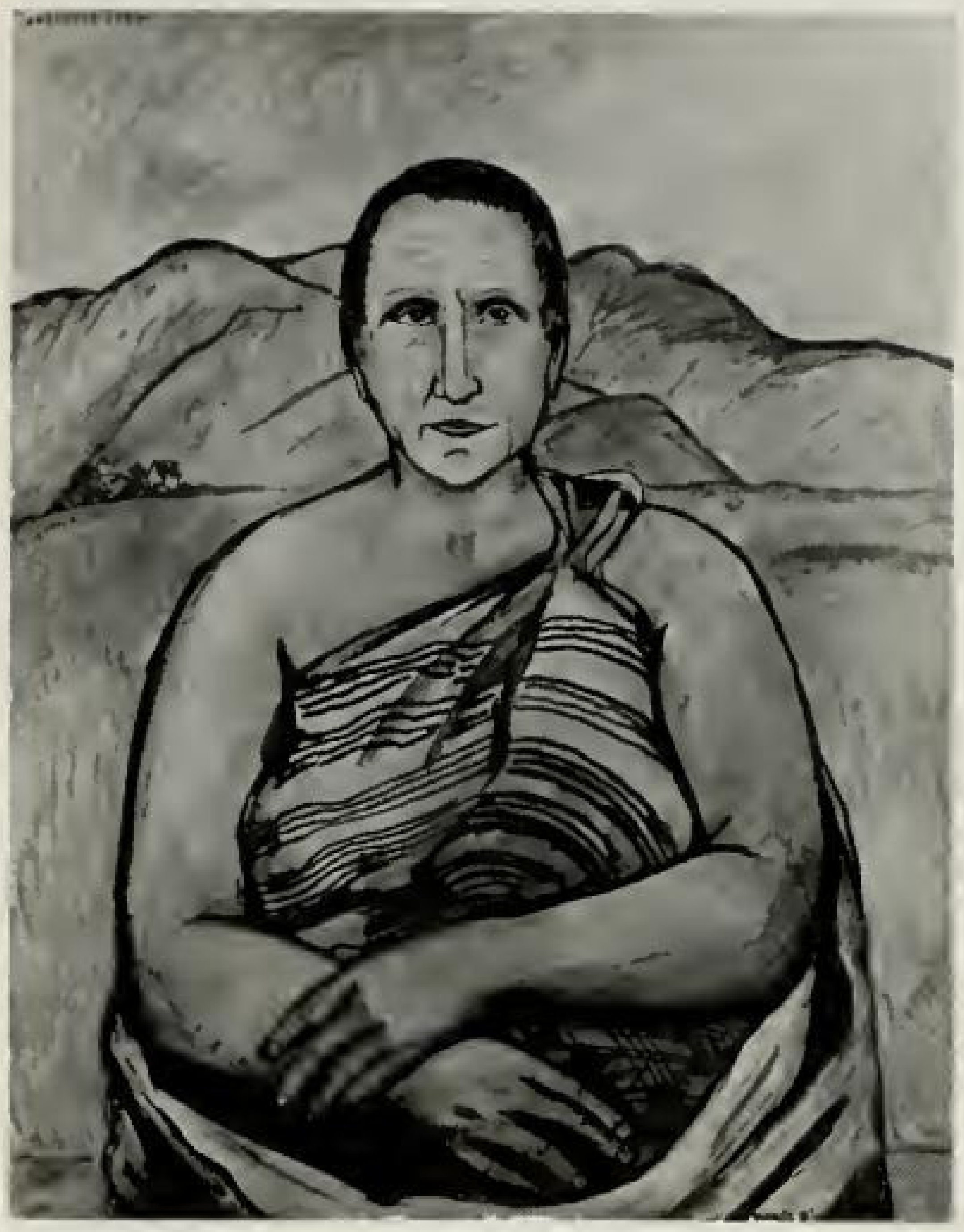

Fig. 29 Francis Picabia:
Portrait of Gertrude Stein. 1933.
Oil on canvas, 45 5/8 x 23 3/4" (116 x 60. 4 cm.).
Gertrude Stein Collection, Collection of American Literature, Yale University Library.

> *Picabia has conceived and is struggling with the problem that a line should have the vibration of a musical sound and that this vibration should be the result of conceiving the human form and human face in so tenuous a fashion that it would induce such vibration in the line forming it. It is his way of achieving the disembodied ....*[83]

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[81] Picabia's aloofness was briefly relaxed in 1929 when he was visited by Paul Eluard and submitted four poems to one issue of *La Révolution Surréaliste* (no.12, December 15, 1929, pp. 48–9).

[82] Francis Picabia, preface to Galerie Léonce Rosenberg, *Exposition Francis Picabia*, Paris, December 9–31, 1930.

[83] Gertrude Stein, *Autobiography of Alice B. Toklas*, New York, 1933, p.258. Miss Stein, Miss Toklas and the Picabias visited regularly in Cannes and Belignins from 1932 to 1939.

In this same year, on the brink of a slough in his career, Picabia was made a Knight of the Legion of Honor. He still remained a maverick, painting what he wanted or not painting at all if that was his wish, but for the remainder of the decade the quality of his work was generally inferior and there was no dominant style or direction in it. Heavy-handed naturalism vied with superimpositions (fig. 30), with primitivizing scenes of fourteenth-century Italian inspiration and a revival of fauve-like landscapes sometimes mistaken for his work of 1909–11.[84]

Only the surprising abstract compositions (nos. 96 and 97) in 1937 and 1939 suggest contact with more vital currents of the 1930s.[85] Picabia was aware of all the trends, for he and Olga dwelt in Paris a portion of each year, but he much preferred old friends, new automobiles, little pets, night clubs and girlie shows to art galleries. Life on board his yacht in the harbors of Cannes and Golfe Juan was even more leisurely until the exigencies of World War II trimmed his style of living. After 1939 fine autos and the yacht were replaced by bicycles and a small apartment, and, for the first time in his life, he and Olga (now his wife) relied to some extent on the sale of paintings.

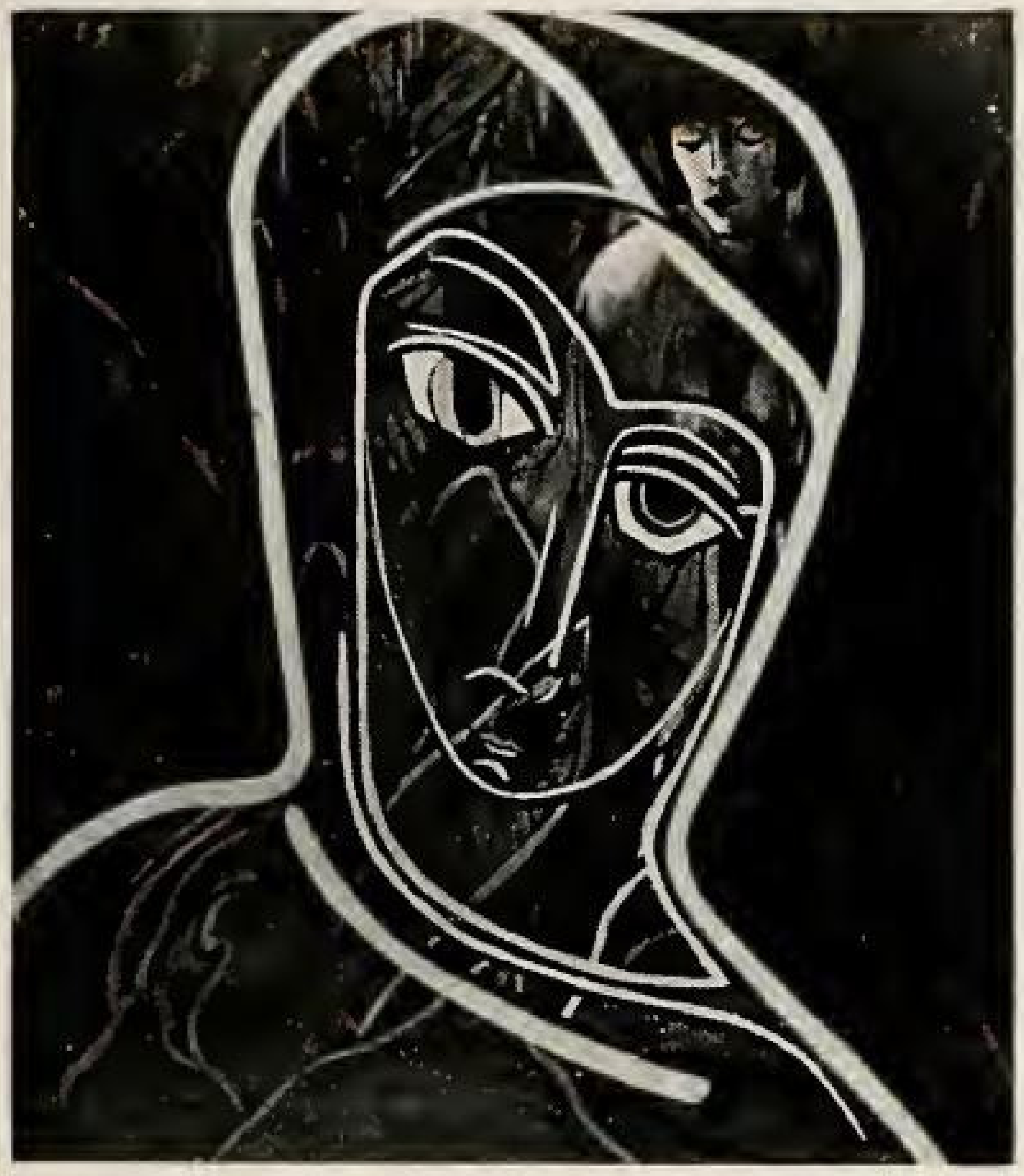

Fig. 30 Superimposition young girl and madonna. c. 1935. Collection unknown.

Throughout the war these paintings were characterized by what might be called "commercial" or "popular" realism, that is, a brand seemingly derived from rather vulgar pulp magazine illustrations, picture post cards, night club advertisements and the like (fig. 31). A persistent Dada syndrome in Picabia criticism lies behind the inclination of some critics to see this work as a precursor of Pop Art or as a parody-protest of conventional realism. There is no evidence to support the latter view; Picabia was simply painting subjects that frankly reflect his interests in a realist style related to much of his work for a decade. And, according to Olga Picabia, he enjoyed painting them. His delight in these paintings and their direct influence on some artists associated with Pop Art make reference to that movement more relevant – though, here, too, Picabia's unself-conscious indulgence sets him apart.[86]

Picabia's long residence in the Midi ended under duress toward the end of the war. As usual, bitter-sweet complications existed in his private affairs, but his major

[84] Some of these fauve-like landscapes were exhibited at the Galerie de Beaune, *Exposition Picabia*, Paris, November 4–17, 1938.

[85] In 1937 Picabia joined Arp, Duchamp, Delaunay, Kandinsky and others in signing the Manifesto of Dimensionism published in *Plastique*, Paris, no.2, summer 1937, pp.25–8.

[86] Bill Copley and Enrico Baj – both collectors of Picabia's work – have been interested in this as well as other periods in his career. Robert Rauschenberg, Jasper Johns and Jim Dine have also expressed interest in Picabia's work, but there are few signs of his influence on hard core Pop artists.

troubles issued from the life-long inability of an indulgent individualist to comprehend war and nationalism. He repeatedly did and said things without realizing their potential offense to either the French or the Germans, and he offended them both.

The depression of the final months in Cannes dissipated after Picabia's permanent return to Paris in 1945. He and Olga settled in an apartment-studio atop the old family home, and soon it was crowded with old and new friends who joined him on jaunts to his favorite night clubs and cinemas or on nostalgic weekend visits to the Impressionist galleries in the Jeu de Paume. A completely new tenor of life – in victorious post-war Paris and in Picabia's own situation – was quickly expressed in his work, as poetry and abstract painting once again dominated his production. The quality of these late abstract paintings is uneven, but at their best they are comparable to his work at any time, and, like the work of artists blessed with a strong late style, they possess a spiritual dimension wanting in some of the more popular periods.

A young artist couple whom he had befriended in Cannes, the Goetzes,[87] helped as much as anyone to rejuvenate Picabia by introducing him to young artists active at such new forums as the Salon des Surindépendants and the Salon des Réalités Nouvelles. Soulages, Atlan, Ubac and Camille Bryen among others began to visit Picabia, and he contributed to those newer salons. While in his new painting he participated in the wave of abstraction which swept Paris after the war, a sensitive spectator will not miss a familiar spirit in Picabia's painting, poetry and public statements. He commented to one critic in 1945:

> *that which I wish to express is a precise interior state ... ... each painting is for me a drama, passing through all the stages of my preceding production ... in order to continue further and to touch at the end this fugitive but ecstatic instant where I know that I hold the unseizable which is reality.*[88]

Again and again the late abstractions are imbued with mysterious reflections of earlier paintings. *The Sun in Painting* (no. 98) was either suggested by his abstract work of 1939 (no. 97) or actually composed of a 1939 painting transformed by the super-imposition of a sun spot and a resonant film of color. *The Dove of Peace* (no. 99) is an ominous, emotion-charged composition whose central forms are vaguely reminiscent of "monster" paintings from the late 1920s bearing images of the horned beast or the lamb of the apocalypse. *She Dances* (1948, Grandini collection, Milan) refers in form and title to abstract paintings of the 1913–14 *Udnie* series, and Picabia exercised his "Dada" spirit with such titles as *I Like Pretty Girls, Do You Want to Laugh* and *You'll Never Sell It. Bal Nègre* (no. 101) was a contemporary celebration of his favorite night club; *Kalinga* (no. 100), a confrontation with the other pole of life. It is a disquieting, even repulsive object; its surface is worked into a prickly texture with somber colors of an indescribable Iberian dryness which seems to evoke death itself. And like so many of Picabia's paintings, the ominous form dominating *Kalinga* simultaneously defies and incites efforts to identify it. Though unidentifiable, it is not abstract; though intensely personal and mysteriously entitled, it is open to the sensual-spiritual response of any sensitive viewer.

Exhibitions of his work, publication of his poetry, articles and interviews mounted to a climax in 1949.[89] In that year masterpieces on the order of *Udnie* and *Edtaonisl* began to make their way to great public collections, and René Drouin, proprietor of one of the leading avant-garde galleries in Paris, gave Picabia a magnificent one-man show.[90] Shortly before this triumphant exhibition, Picabia was devastated by the theft of jewelry which he counted on as a source of revenue in his old age. He was temporarily consoled by the efforts of loyal friends and by Michel Seuphor who encouraged a series of paintings based on dots. But essentially Picabia was never fully himself again. He was old, ill, relatively poor, and indisposed to follow any doctor's prescription that did not provide generously for cigarettes and whisky. A stroke in 1951 terminated one of his last remaining life-long pleasures, painting – leaving him to cope with a life denied the activities which had made it meaningful. For Picabia, who had trusted as real only the needs and desires of the moment, and who had said "Death doesn't exist, there is only dissolution," these last two years, and finally death itself, were as grim as the brooding image of *Kalinga*.

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[87] Picabia's unpublished letters and drawings to Henri Goetz and his wife, Christine Boumeester, provide insight to his moods and interests at this time (Collection M. et Mme. Goetz, Paris).

[88] Colline, "Un Entretien avec Francis Picabia," *Journal des Arts*, Zürich, no.3, November 1945, p.50.

[89] Around 1948–1950 Michel Tapié, Jean Cassou, Michel Seuphor and Bernard Dorival published articles on Picabia. The most important of his own publications include *Thalassa dans le désert* (Paris, 1945), Henri Parisots' *Choix de Poèmes de Francis Picabia* (Paris, 1947), and the numerous works printed by Pierre André Benoit beginning in 1949. Between 1946–1949 Picabia's paintings were chiefly handled by the Galerie Colette Allendy and the Galerie des Deux-Iles. After 1950 this role was assumed by the Rose Fried Gallery in New York and, particularly, by Madame Simone Collinet's galleries in Paris. Since 1960 the Galleria Schwarz in Milan has gradually become the major dealer of Picabia's work.

[90] Galerie René Drouin, *491, 50 ans de plaisir*, Paris, March 4–26, 1949.

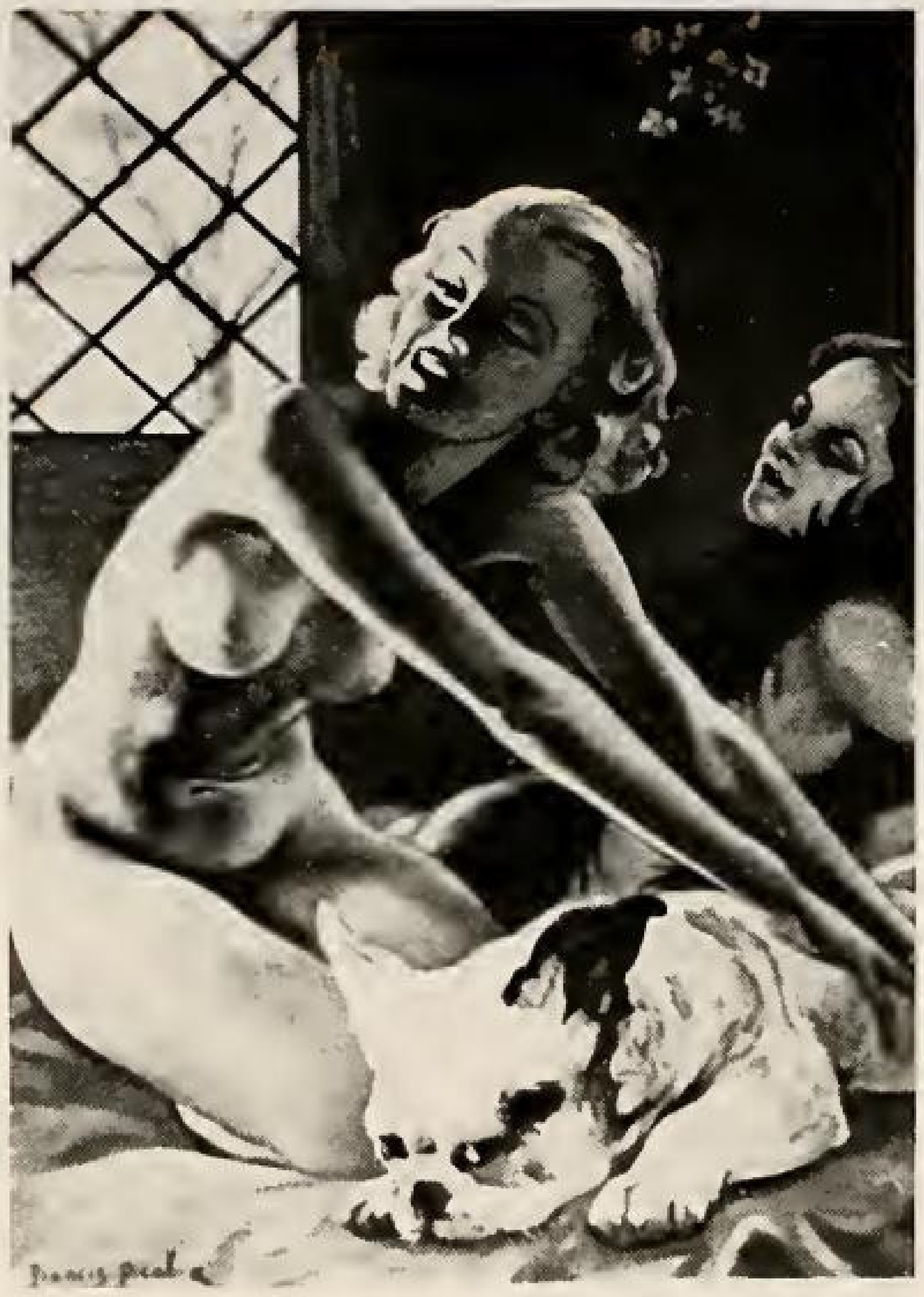
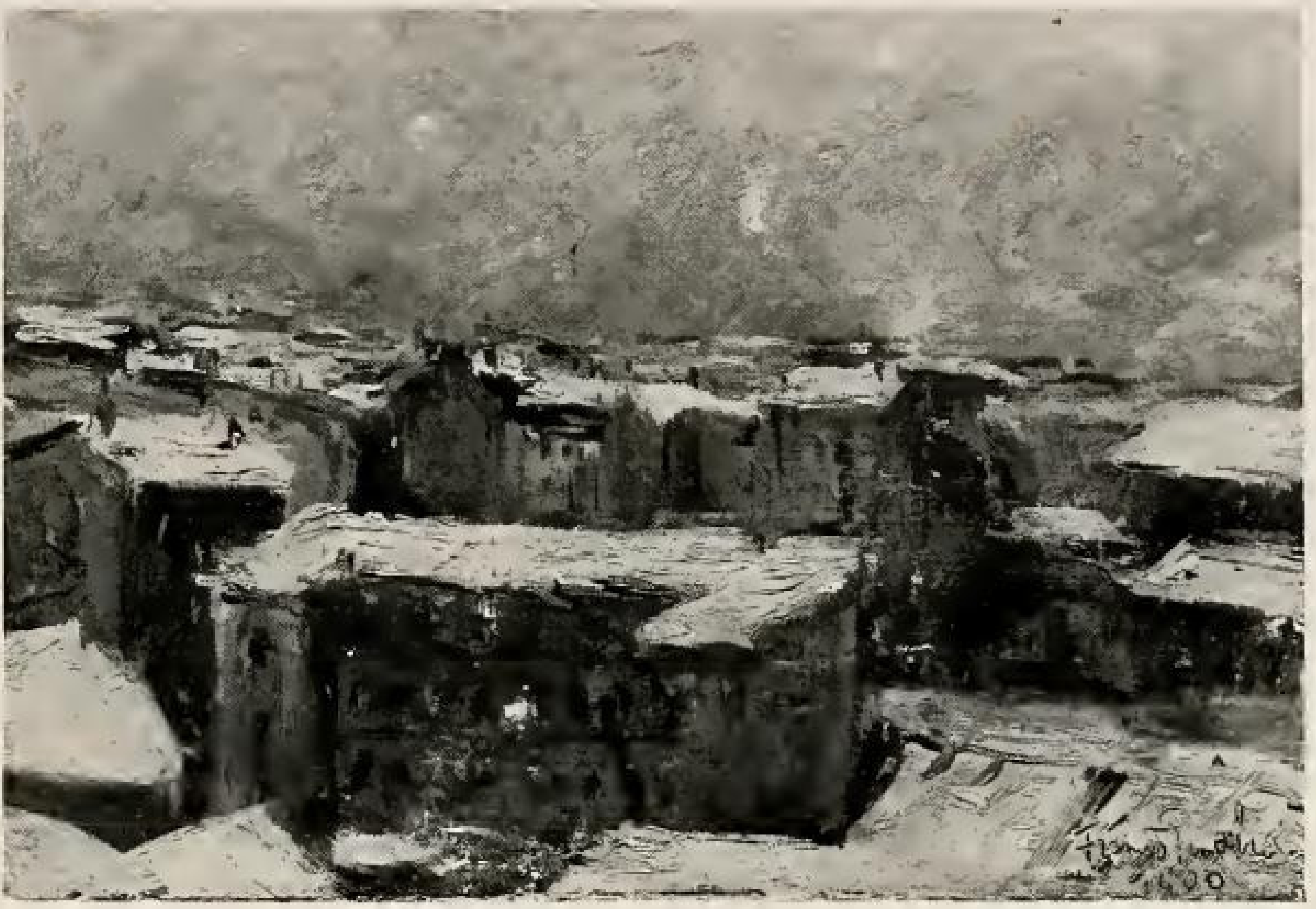


Fig. 31 Francis Picabia:
Woman and Bulldog. c.1941–42.
Oil on canvas (?), dimensions unknown.
Collection unknown.

Francis Picabia

The following catalogue entries are extensive but not complete. New titles, dates and interpretations are defended. The provenance of each item is as complete as present knowledge permits. Exhibition histories include all known early exhibitions and all subsequent exhibitions of consequence. Some minor exhibitions and the route of circulating exhibitions have been excluded. References under "Literature" are limited to those bearing significant information, not merely a passing reference or reproduction. Abbreviated names and titles are employed for both the exhibitions and the literary references. Complete references for each entry may be found in the bibliography. Asterisks (*) indicate works shown only in the circulating exhibition; daggers (†) indicate works exhibited only at the Guggenheim Museum.



† 1 The Roofs of Paris. (Les Toits de Paris). 1900

Oil on canvas, 11 x 16$^{1}/_{8}$" (28 x 41 cm.)

Signed and dated l.r. "Francis Picabia/1900"

Private collection, Paris

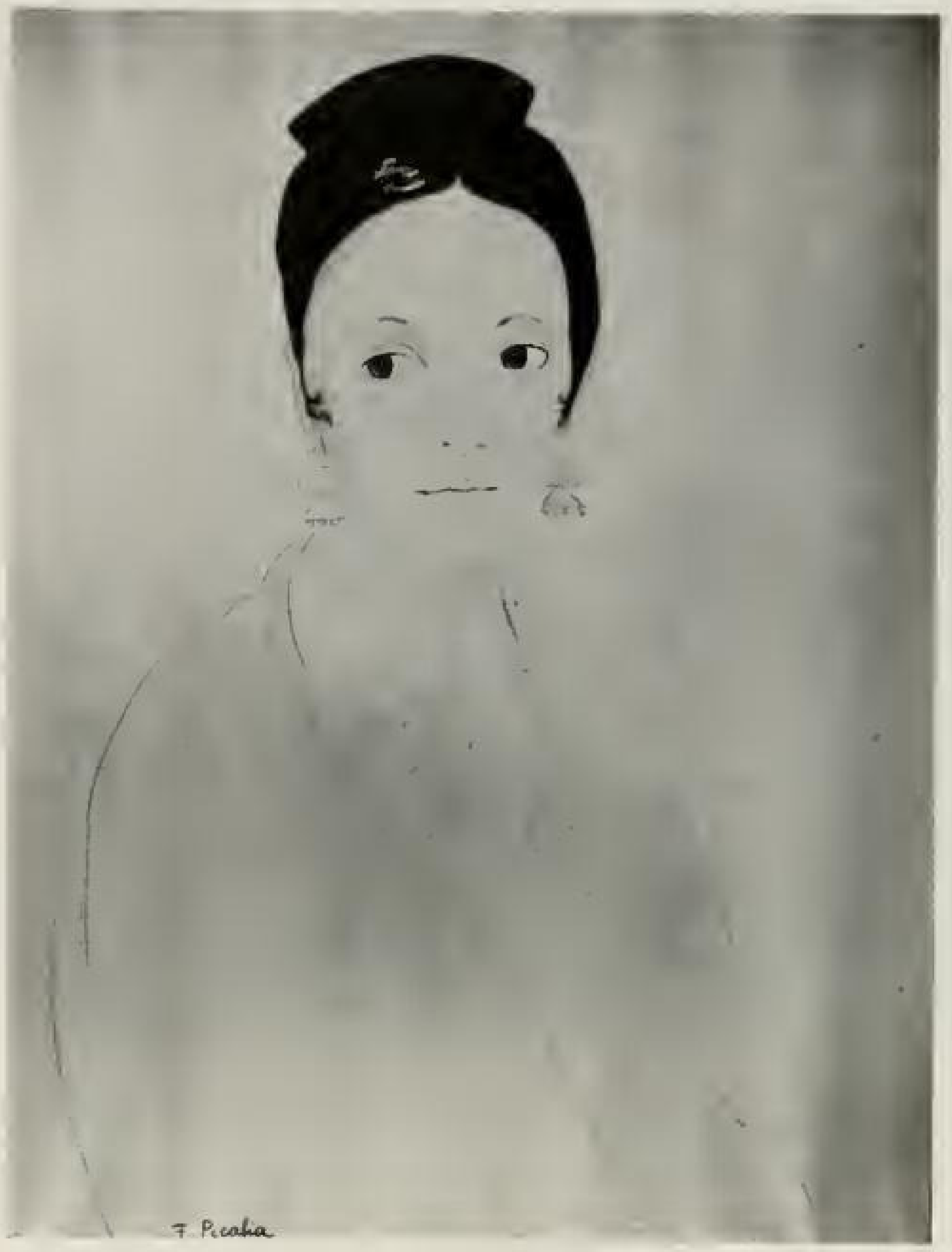
Provenance:

Hôtel Drouot, Paris

Exhibitions:

Galerie Mona Lisa, *Picabia*, Paris, November–December 1961, no.1

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.3



2 Spanish Lady. (Espagnole). 1902

Watercolor, pencil and ink, 23 x 17" (58.5 x 43 cm.)

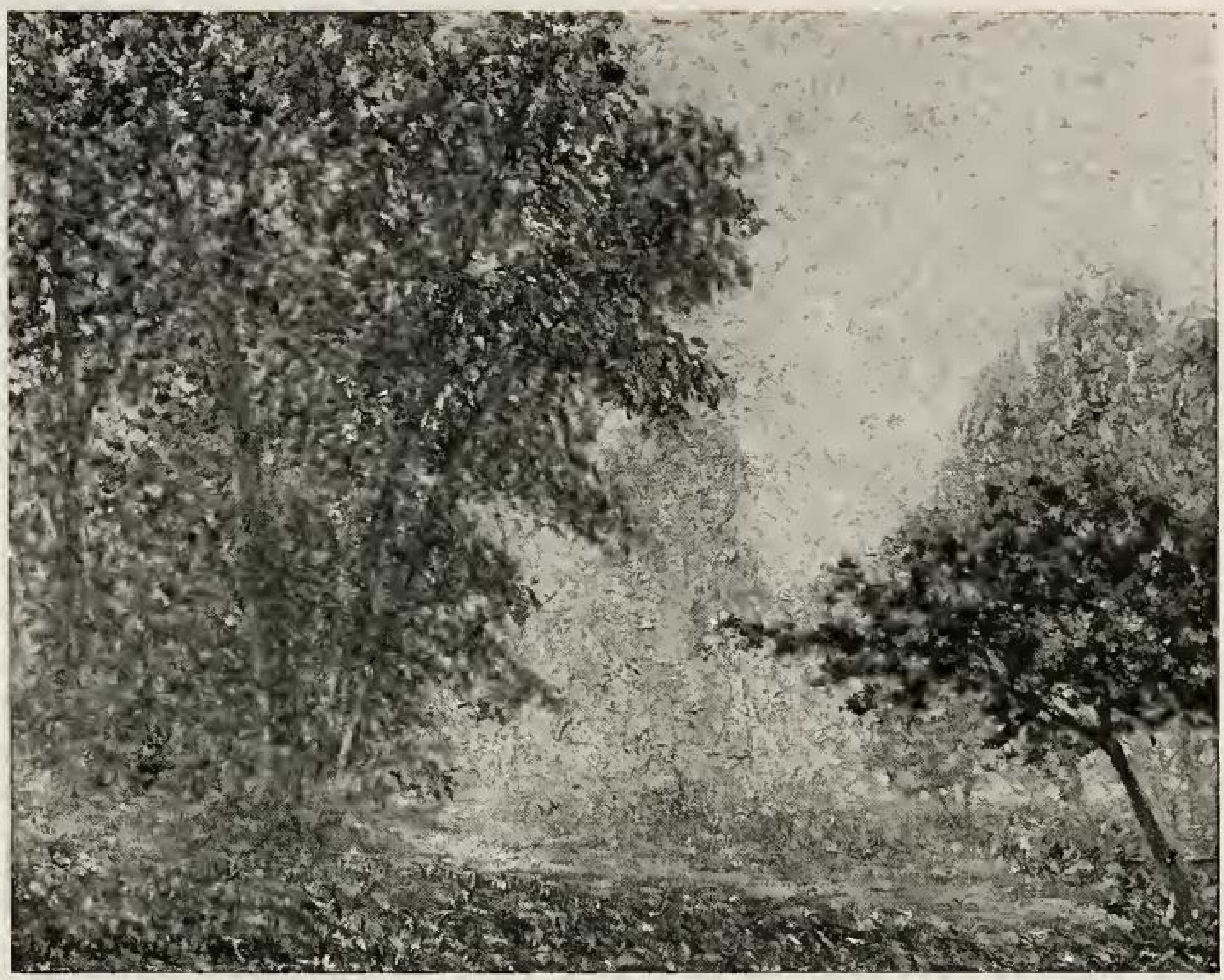
Signed and dated "F. Picabia 1902"

Collection Mrs. William Sawyer, Buffalo

Provenance:

Paul Bianchini Gallery, New York

Exhibitions:



* 3 Sunrise in the Mist, Montigny I. (Lever de Soleil dans la brume, Montigny). c.1905

Oil on canvas, $28^3/_4$ x $36^1/_4$" (73 x 92 cm.)

Signed l.l. "Picabia 1905"

Collection René Cavalero, Marseille

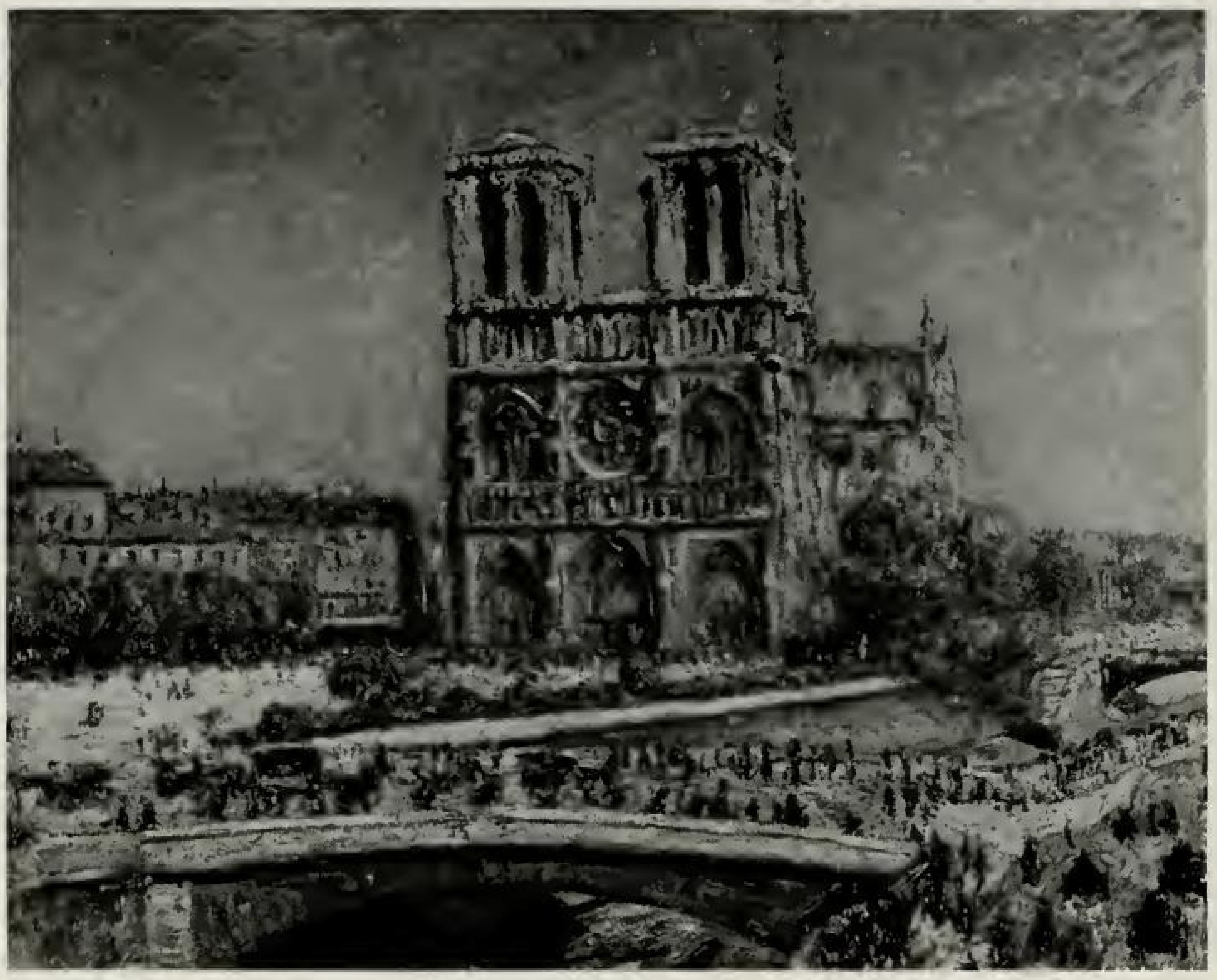
Provenance:

Galerie L. Blanc, Aix-en-Provence

Exhibitions:

Galerie Haussmann, *Picabia*, Paris, February 1–15, 1907, no.46

Hôtel Drouot, Picabia Sale, Paris, March 8, 1909, no.16



† 4 Notre Dame. Effect of Sunlight. (Notre Dame. Effet de Soleil). 1906

Oil on canvas, 29 1/8 x 36 3/4" (74.0 x 93.4 cm.)

Signed and dated l.l. "Picabia 1906"

From the collection of the Honorable David Montagu, London

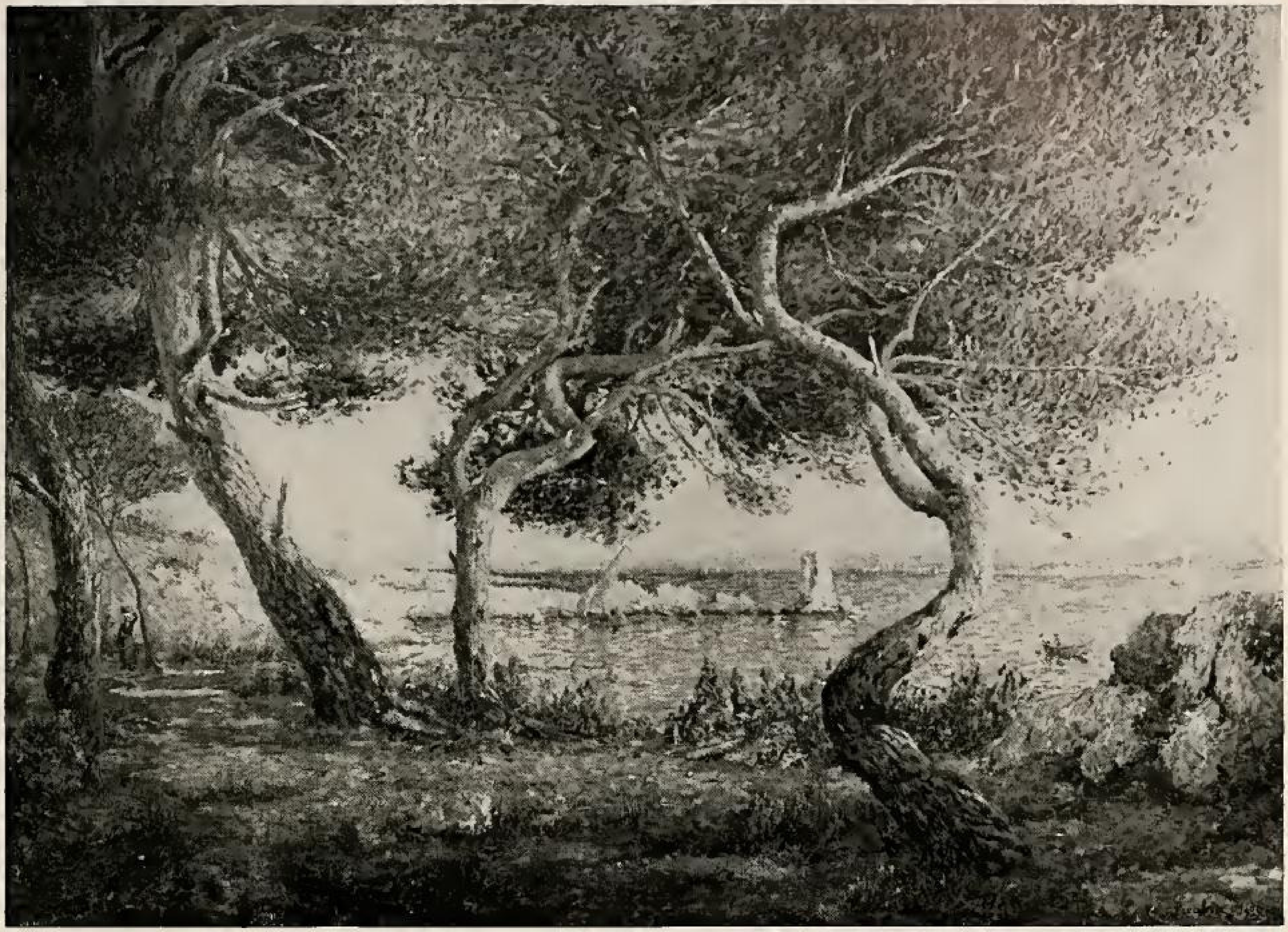
Provenance:

Unknown

Exhibitions:

Galerie Haussmann, *Picabia*, Paris, February 1-15, 1907, no.19

Hôtel Drouot, Paris, May 31, 1926, no.110



* 5 Pine Trees, Effect of Sunlight at Saint-Honorat.
(Les Pins, effet de soleil à Saint-Honorat). 1906

Oil on canvas, 86½ x 118″ (220 x 300 cm.)

Private Collection, in care of Galerie Lorenceau, Paris

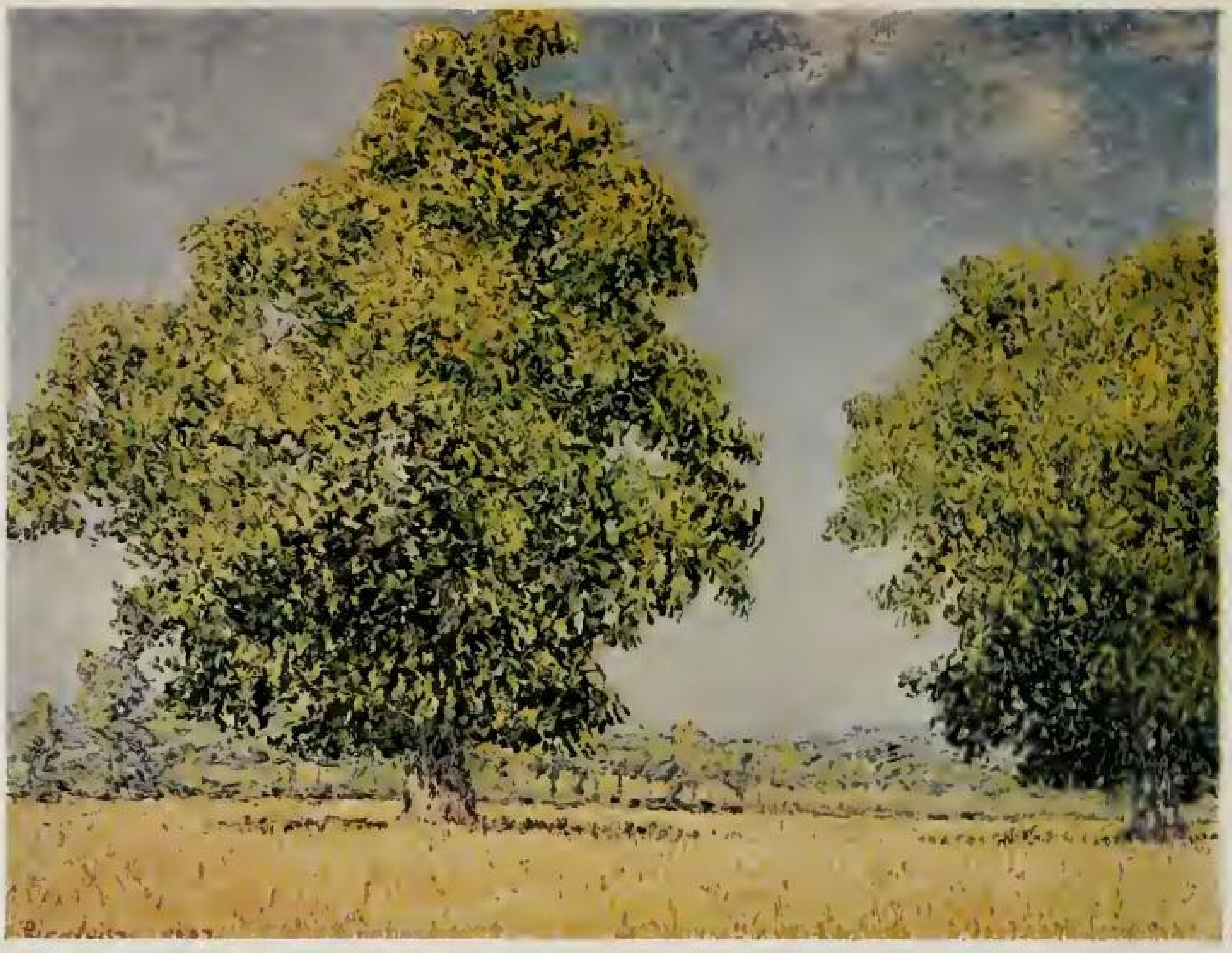
Provenance:

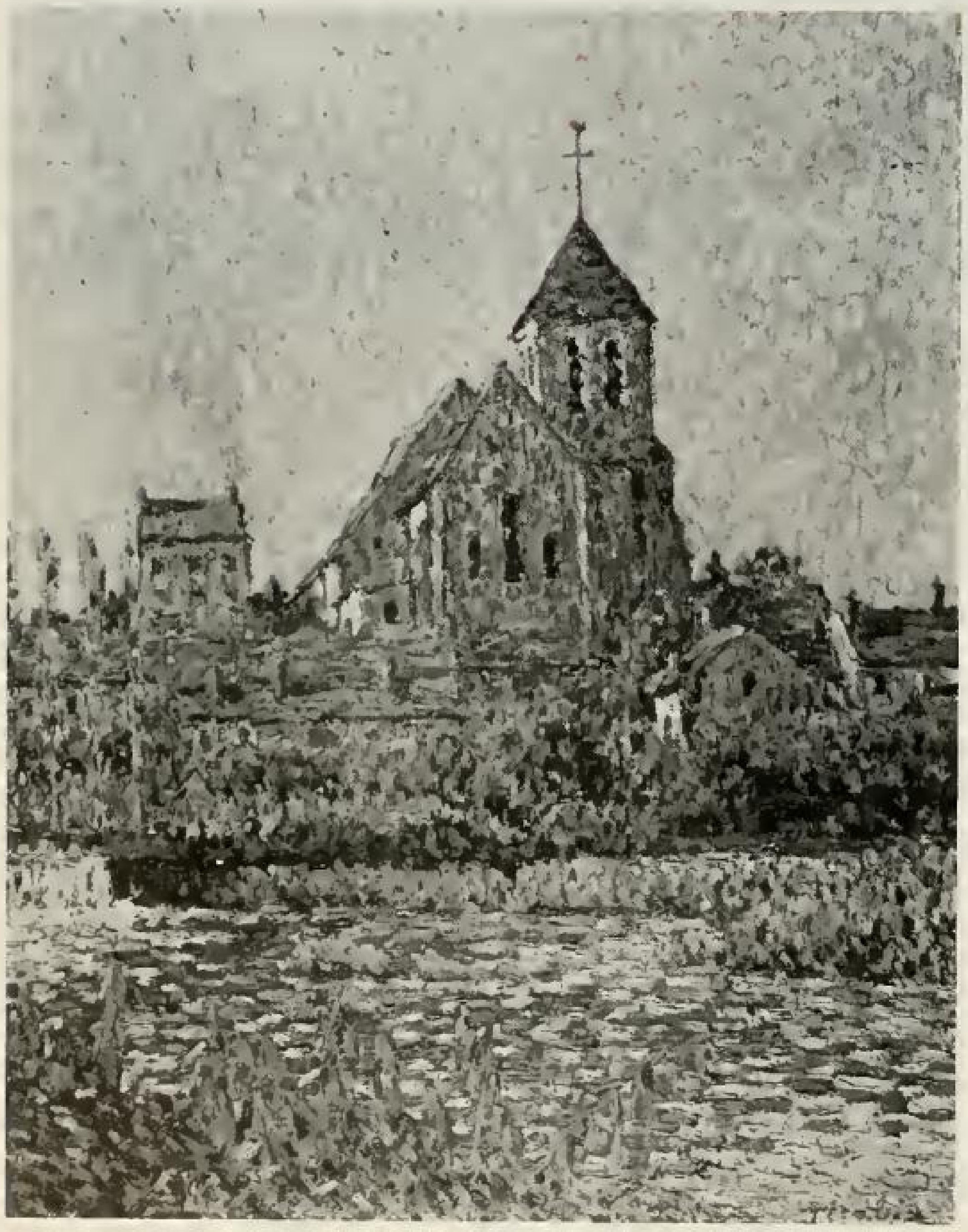
Galerie Lorenceau, Paris

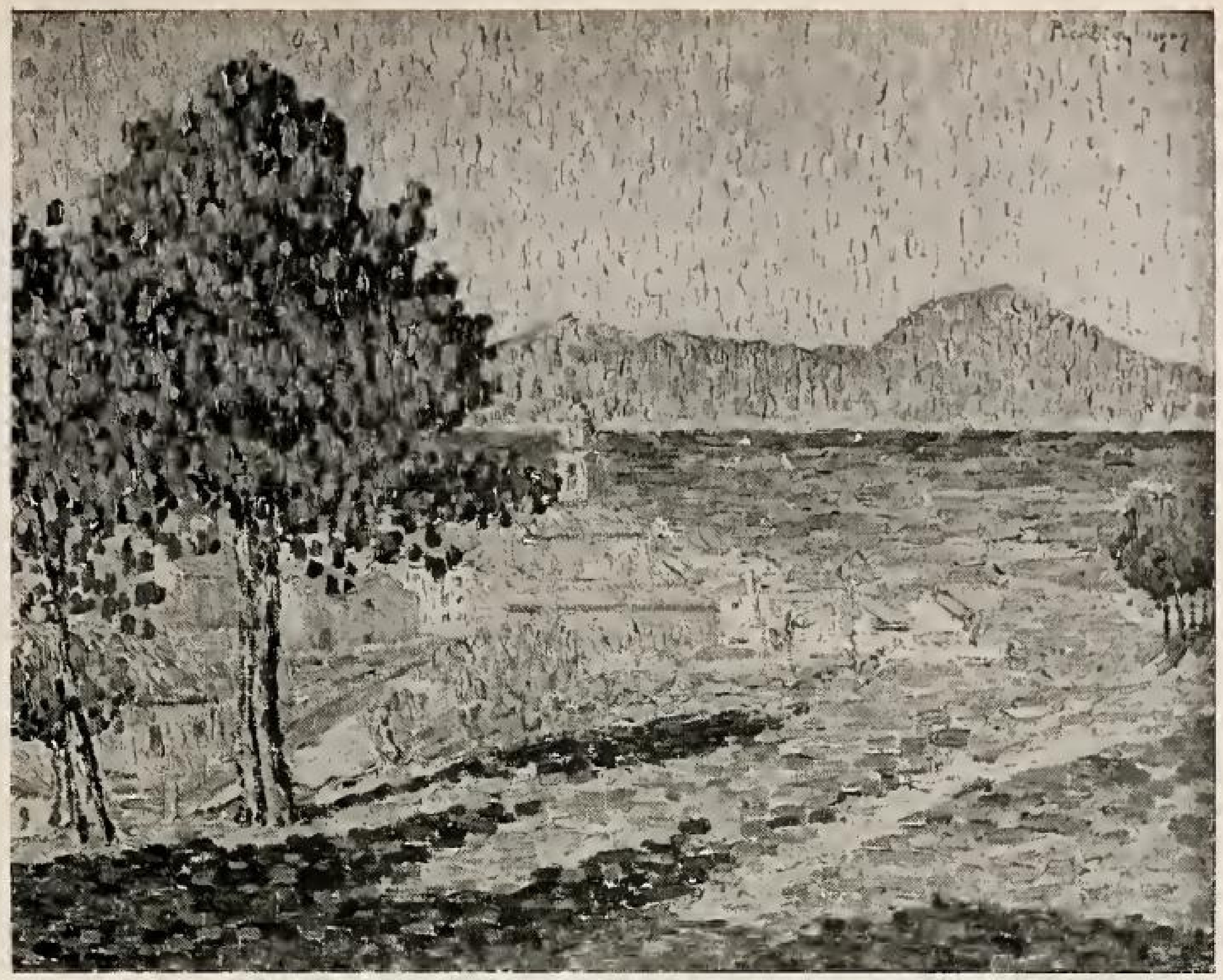
M. and Mme. Daher, Paris

Exhibitions:

Société des Artistes Français, *Salon de 1906*, Paris, no.1323
Galerie Haussmann, *Picabia*, Paris, February 1–15, 1907, no.67







† 6 Chestnut Trees. (Les Châtaigniers). 1907

Oil on canvas, 26¾ x 35½″ (68 x 90 cm., frame window)

Signed and dated l.l. "Picabia 1907"

From the collection of the Honorable David Montagu, London

Provenance:

Unknown

Exhibitions:

The Matthiesen Gallery, *Picabia*, London, October–November, 1959, no.8

† 7 The Church at Montigny, Effect of Sunlight. (L'Eglise de Montigny, effet de soleil). 1908

Oil on canvas, 39⅜ x 31⅞″ (100 x 81 cm.)

Inscribed l.r. "Picabia"; on reverse "L'Eglise de Montigny effet de Soleil 1908 F. Picabia"

Lent by Hilde Gerst Gallery, New York

Provenance:

Private Collection, France

Exhibitions:

Galeries Georges Petit, *Picabia*, Paris, March 17–31, 1909, no.13

This painting at a turning point in Picabia's career synthesizes a lingering Impressionist quality of light with Neo-Impressionist (or Divisionist) brushwork and suggestions of Fauve color.

8 View of Saint-Tropez from the Citadel. (Saint-Tropez vu de la Citadelle). 1909

Oil on canvas, 28⅜ x 35¾″ (72 x 91 cm., frame window)

Signed and dated u.r. "Picabia 1909"

Collection Lucienne Radisse, Paris

Provenance:

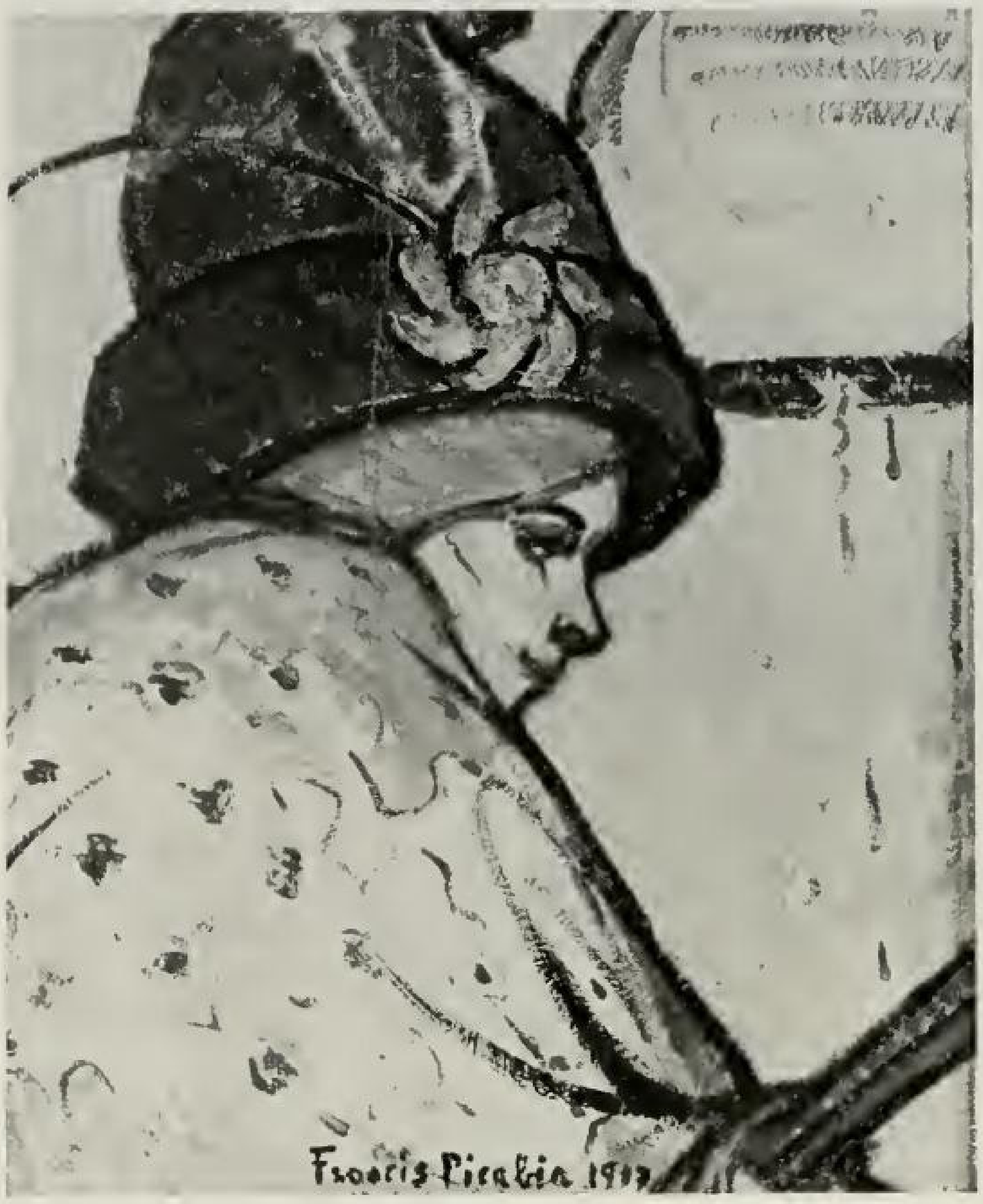
Hôtel Drouot, Paris

Exhibitions:

Probably Galeries Georges Petit, *Picabia*, Paris, March 17–31, 1909

Galerie de Paris, *Les Amis de Saint-Tropez*, Paris, May 2–June 10, 1961, no.81

This painting was probably exhibited at the Galeries Georges Petit in March 1909, but cannot be positively identified in the exhibition catalogue. Its brick-like brush strokes and Mediterranean site suggest the specific influence of Paul Signac, although personal touches are evident in a lingering quality of Impressionist light and in the relentless application of vertical and horizontal brush strokes.



9 Portrait of Mistinguett. 1907

Oil on canvas, 24 x $19^{5}/_{8}$" (61 x 49.8 cm.)

Signed and dated l.c. "Francis Picabia 1907"

Collection The Solomon R. Guggenheim Museum, New York

Provenance:

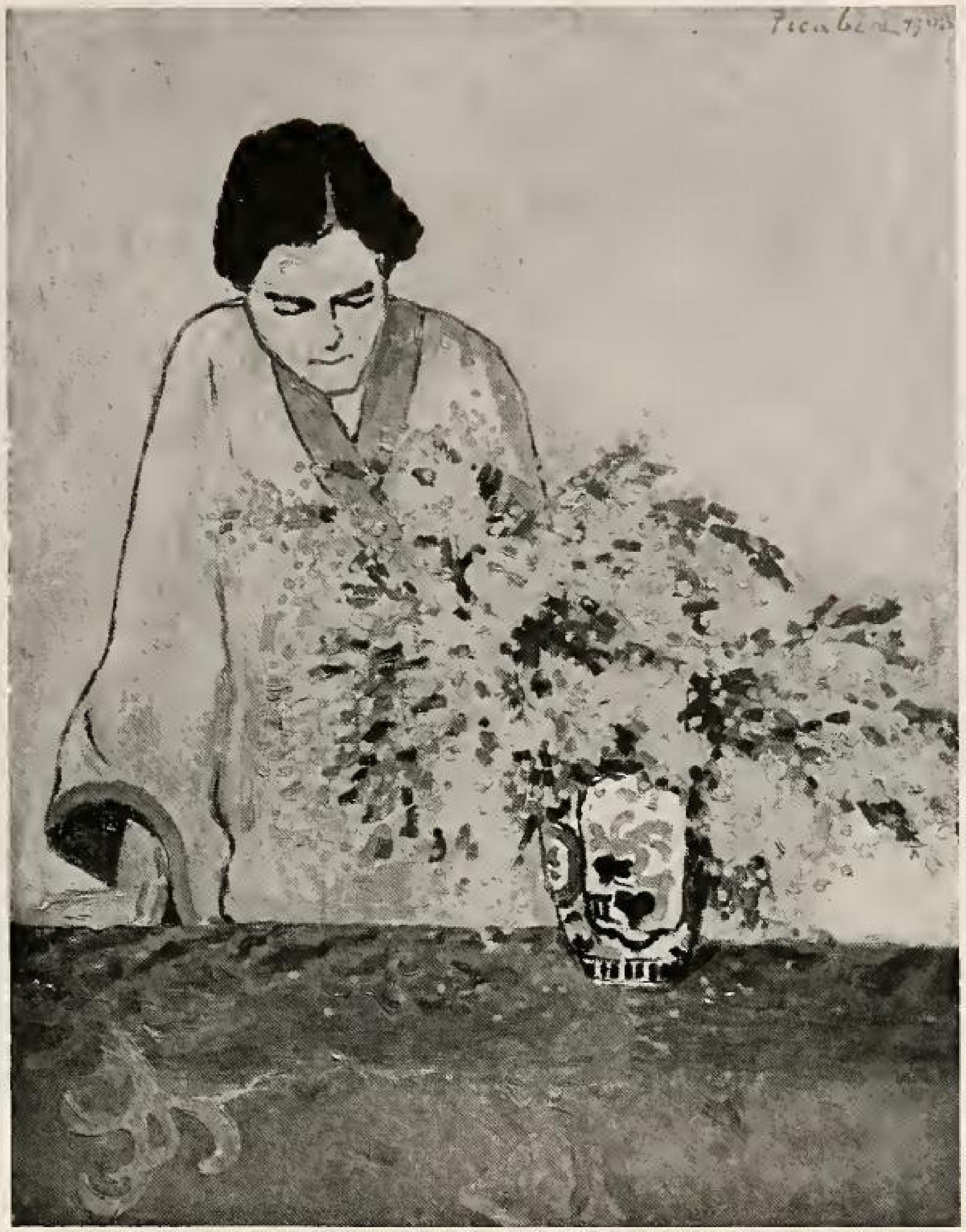
M. Pierre Granville, Paris

Exhibitions:

The Solomon R. Guggenheim Museum, *Gauguin and the Decorative Style*, New York, June 23–October 23, 1966

Guggenheim Museum, *Seven Decades*, New York, June 28–October 1, 1967

Throughout Picabia's life, his circle of friends included prominent entertainers. Mistinguett, early partner of Maurice Chevalier, was portrayed by him in this delicate, unexpected work whose simplified forms and flat, unmodelled color planes reflect the general influence of Fauvism, Symbolism and "Japonisme."



*10 Woman with Mimosas. (La Femme au Mimosa). 1908

Oil on canvas, $45^{5}/_{8}$ x 35" (116 x 89 cm.)

Signed and dated u.r. "Picabia 1908"

Lent by Galleries Maurice Sternberg, Chicago

Provenance:

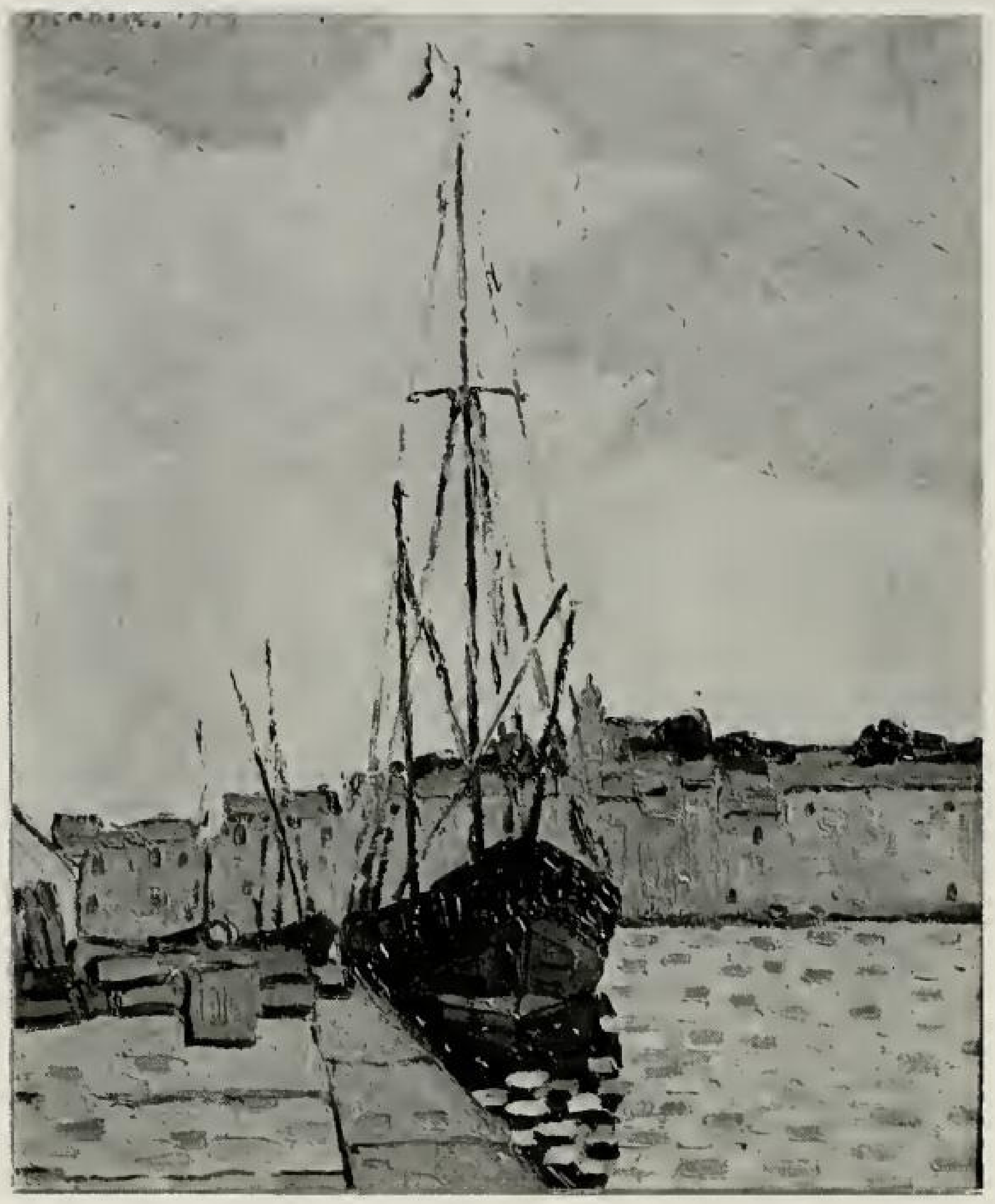
Galerie Mona Lisa, Paris

Exhibitions:

Probably Galeries Georges Petit, *Picabia*, Paris, March 17–31, 1909, no.22

Grand Palais, *Société des Artistes Indépendants, Retrospective 1905–1909*, Paris, March 22–April 15, 1968, no.85

This is Picabia's first full-fledged essay in the style of Fauvism, and in it he portrayed a woman who encouraged his embrace of more truly modern art – his future wife, Gabrielle Buffet.



11 The Port of Saint-Tropez. 1909.

Oil on canvas, 28 3/4 x 23 5/8" (73 x 60 cm.)

Signed and dated u.l. "Picabia 1909"

Private collection, Paris

Provenance:

Palais Galliera, Paris
M. Armand Charles, Paris

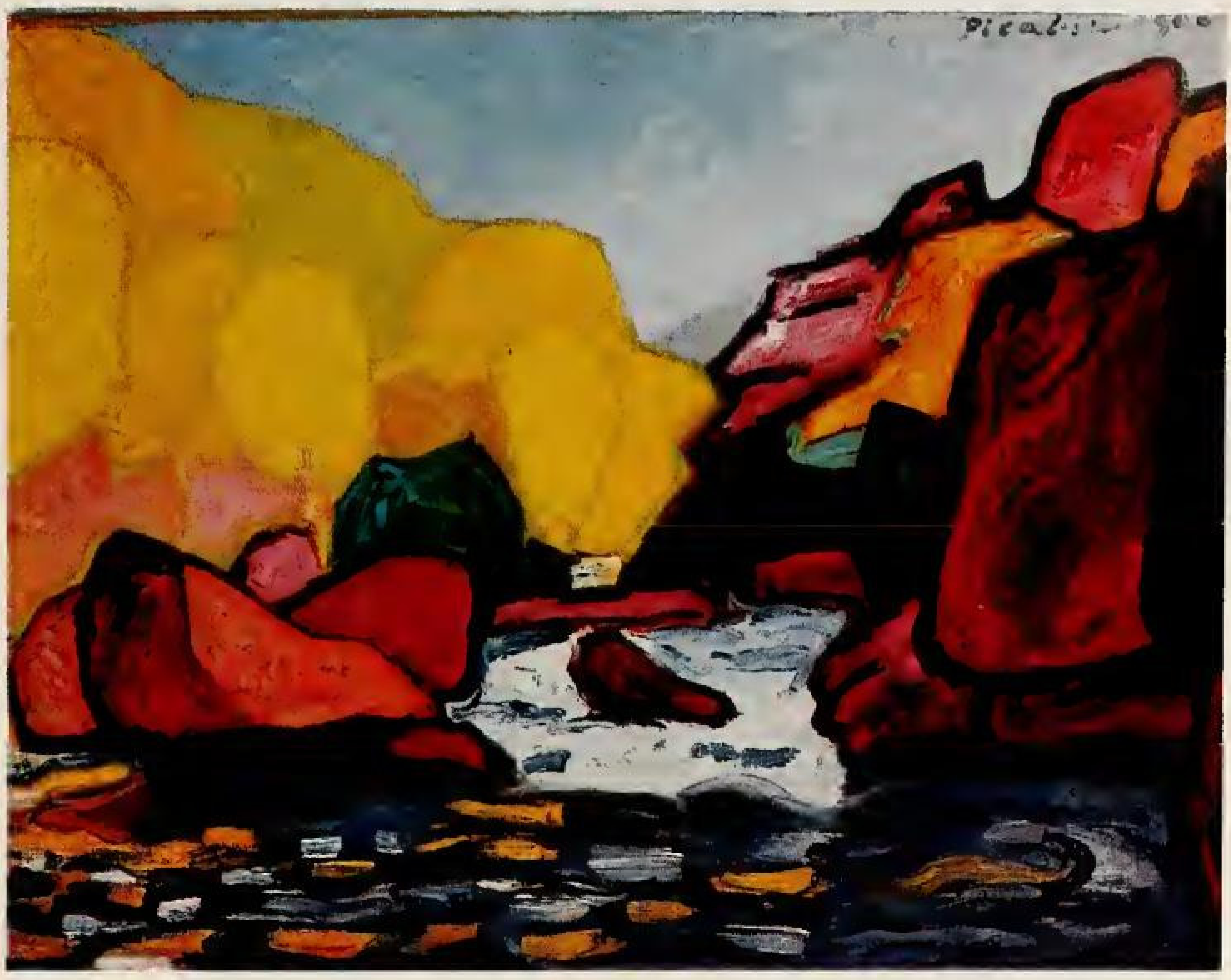
Exhibitions:

Probably Galeries Georges Petit, *Picabia*, Paris, March 17–31, 1909

Galerie de Paris, *Les Amis de Saint-Tropez*, Paris, May 2–June 10, 1961, no.77

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.13

Like *View of Saint-Tropez from the Citadel* (no.8), this painting was probably done during Picabia's honeymoon in Saint-Tropez and exhibited in March 1909 at the Galeries Georges Petit.



12 Landscape. (Paysage). 1909

Oil on canvas, $27^1/_4$ x $34^7/_8$" (69 x 88.5 cm.)
Signed and dated u.r. "Picabia 1909"
Collection Alex Maguy, Galerie de l'Elysée, Paris
Provenance:
M. Simon Bilew, Rueil-Malmaison
Mme. Simone Collinet, Paris

13 Path. (L'Allée). 1909

Pastel, $7^{1}/_{8}$ x $9^{1}/_{2}$" (18 x 24 cm.)

Signed and dated l.r. "Picabia 1909"

Collection André Napier, Neuilly

Provenance:

Galerie Mona Lisa, Paris

Exhibitions:

Galerie Mona Lisa, *Picabia*, Paris, November-December, 1961, no.7

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.9

Hatton Gallery and Institute of Contemporary Arts, *Picabia*, London, March–April 1964, no.5

†14 Landscape at Cassis. (Paysage à Cassis). c.1909

Oil on canvas, $19^{7}/_{8}$ x $24^{1}/_{4}$" (50.5 x 61.5 cm.)

Signed l.r. "Picabia"

Collection Mr. and Mrs. Neil Reisner, Scarsdale

Provenance:

Restricted

Despite the greater abstraction of this landscape (first reproduced in Guillaume Apollinaire's *Les Peintres Cubistes*, Paris, 1913), its muted, harmonious colors are descriptive and its highly simplified forms suggest a specific site.

15 Abstract Landscape. (Paysage abstrait). 1909

Crayon, $9^{3}/_{4}$ x $12^{3}/_{8}$" (24.7 x 31.5 cm.)

Signed and dated l.l. "Francis Picabia 1909"

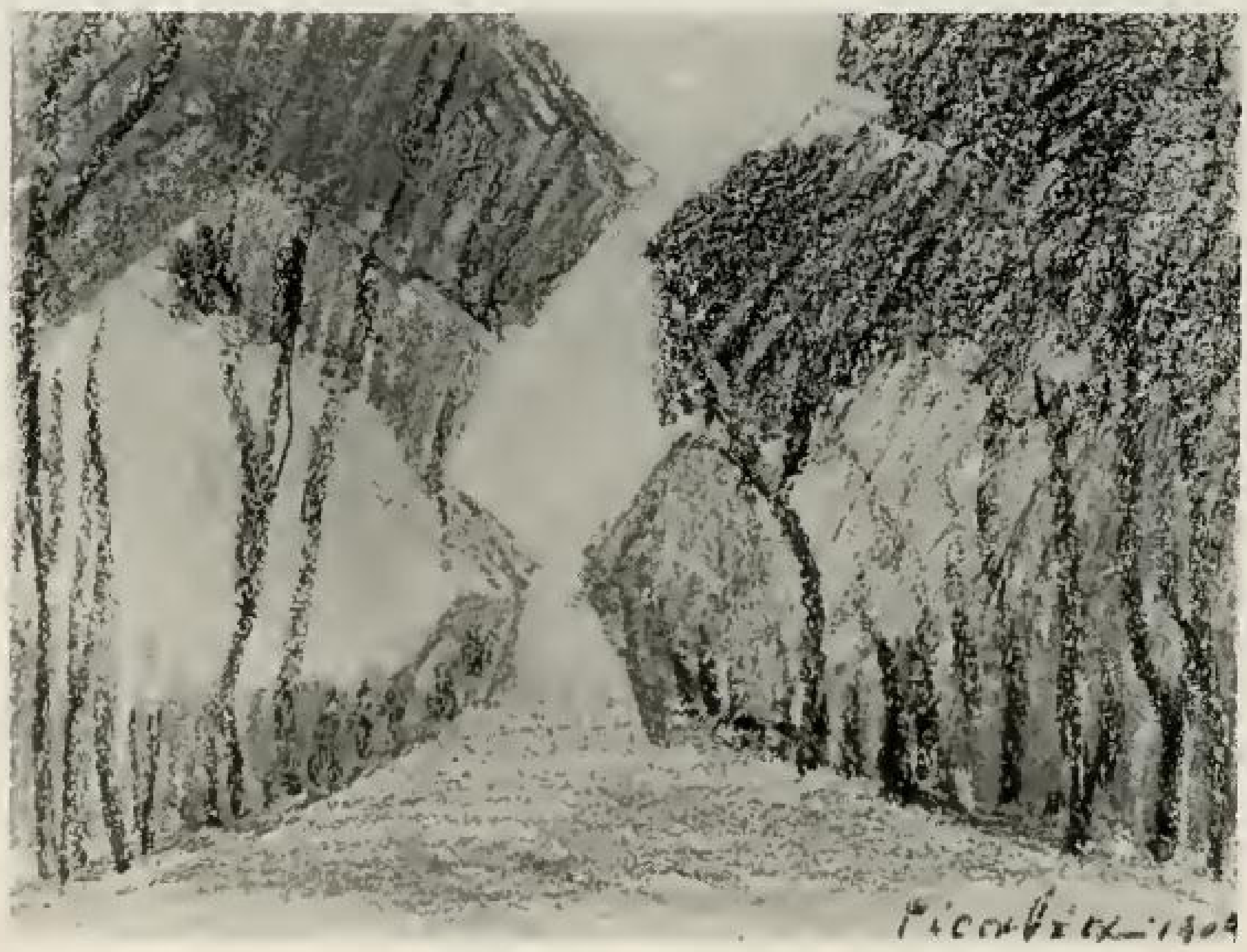
Collection Musée National d'Art Moderne, Paris

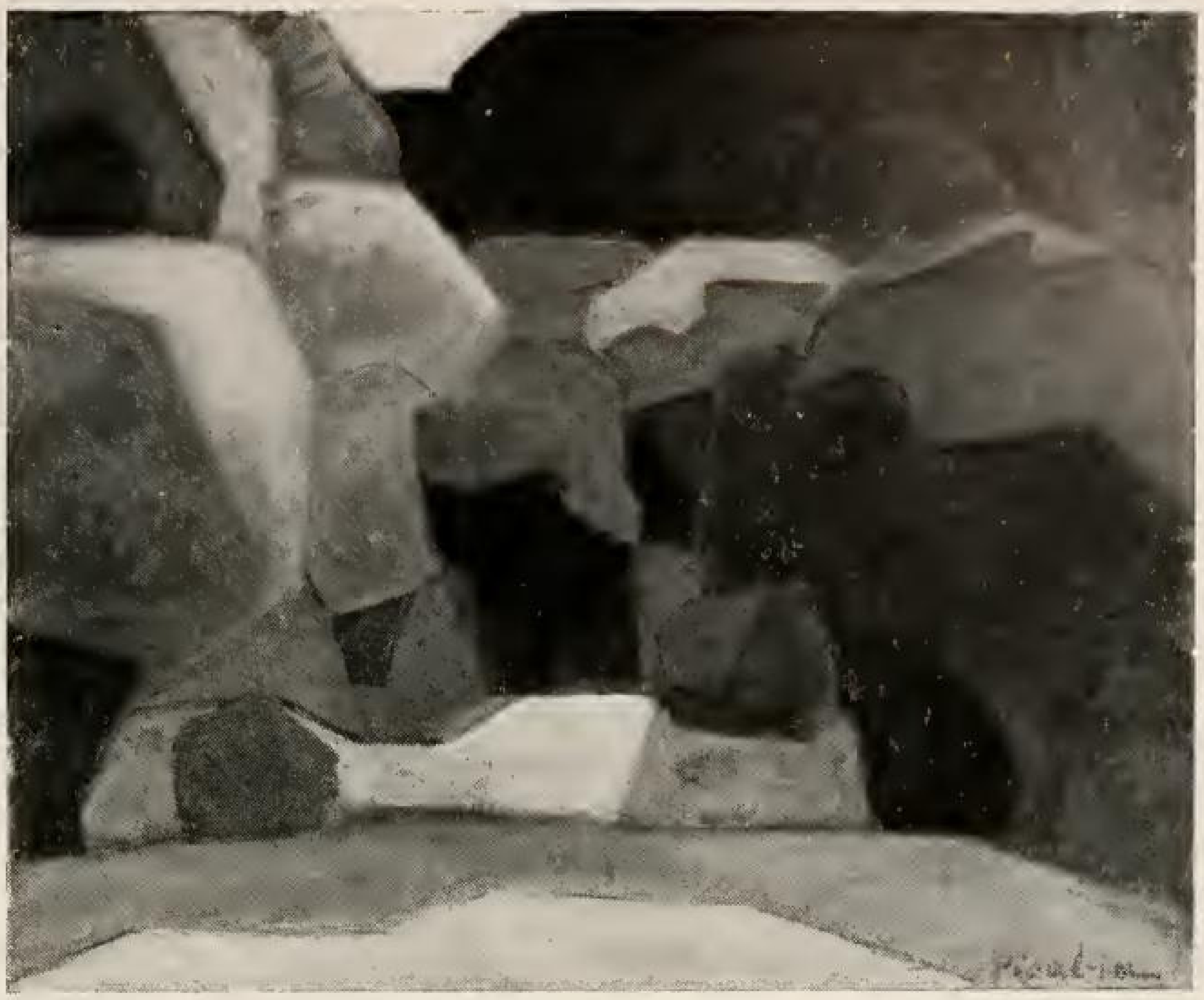
Provenance:

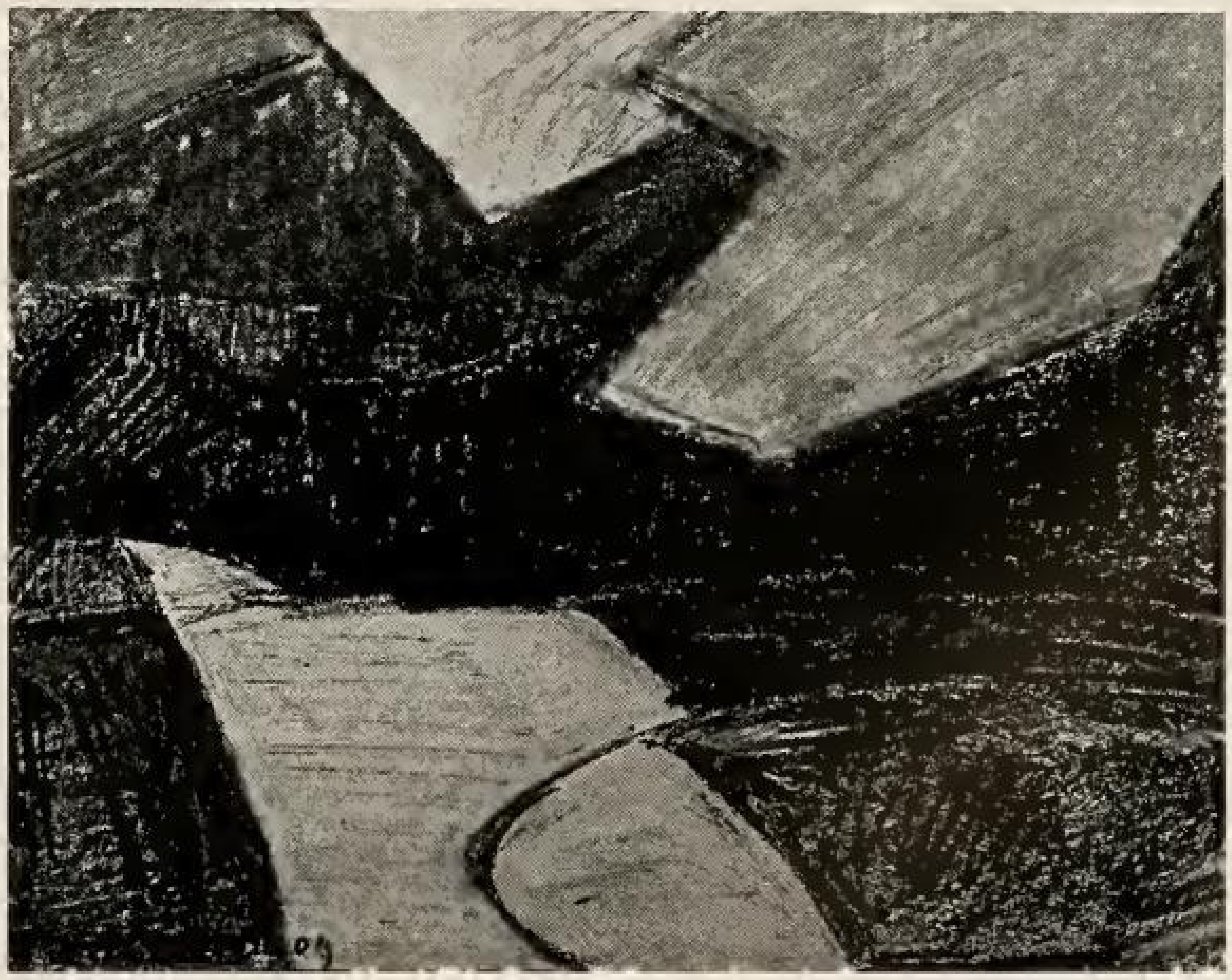
Galerie Furstenberg, Paris

Exhibitions:

University of Mexico, November 1962







16 The Torrent. (Le Torrent). c.1909–1911

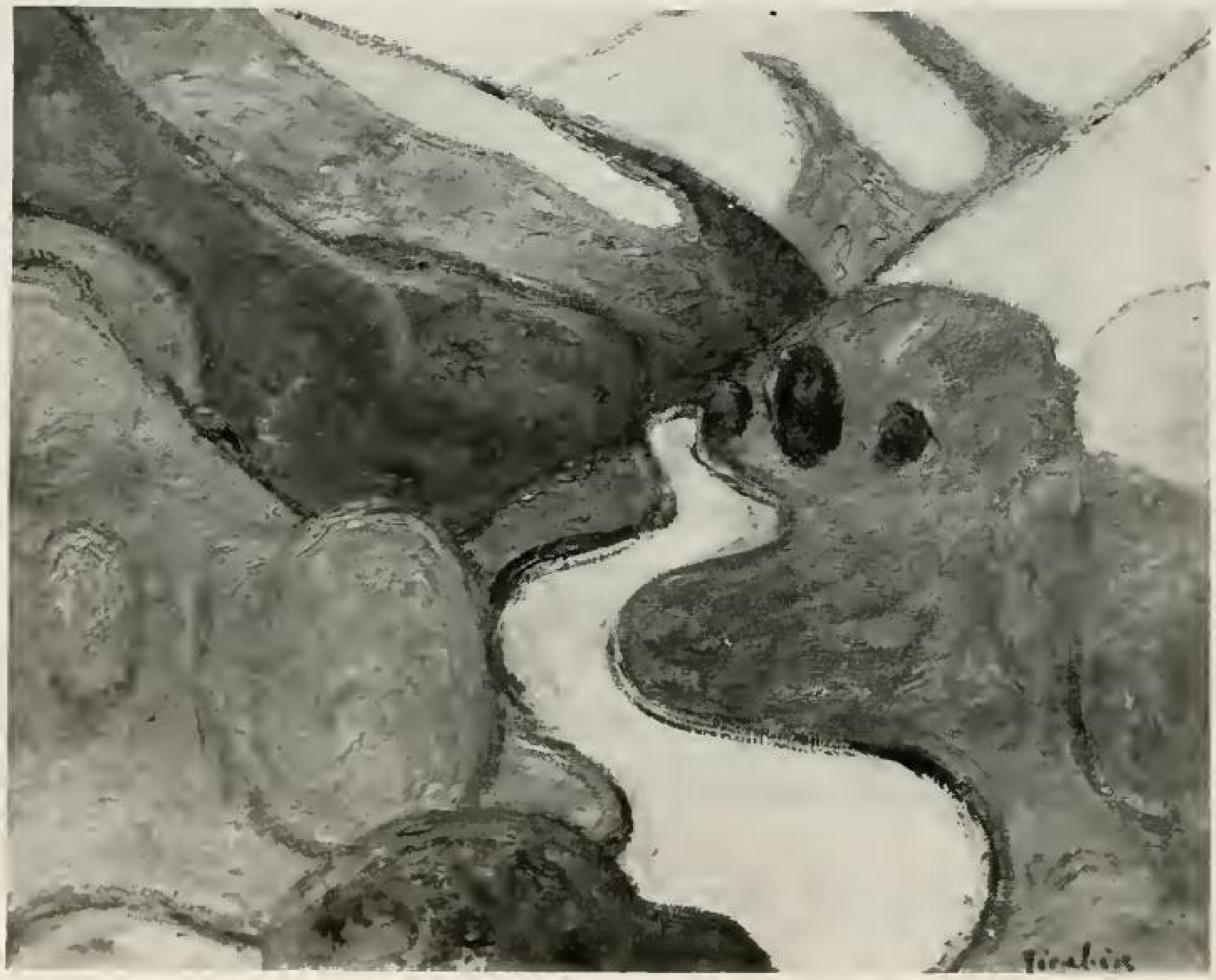
Oil on canvas, 29 x 36$^{3}/_{8}$" (73.5 x 92.5 cm.)

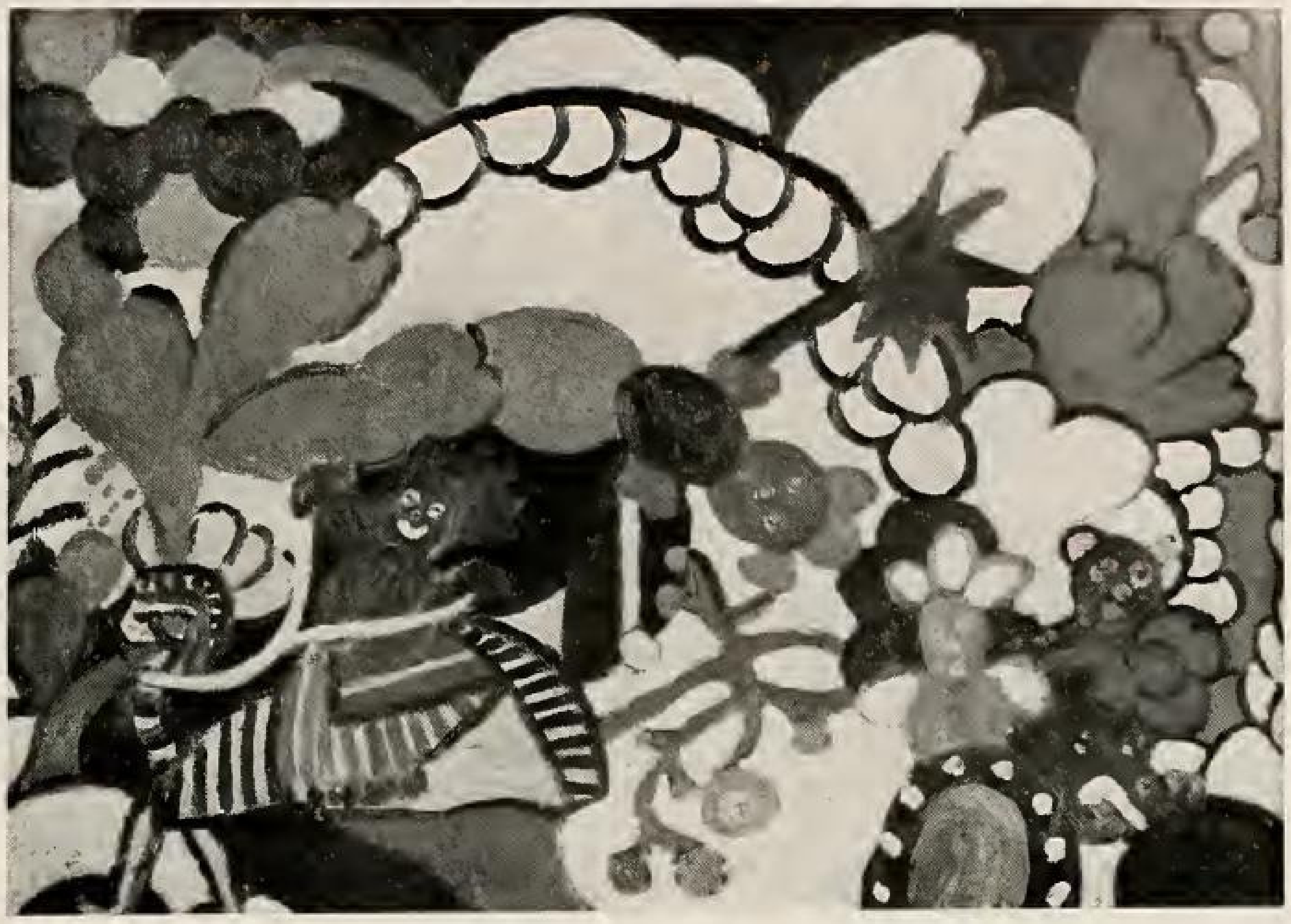
Signed l.r. "Picabia"

Collection Simone Collinet, Paris

Provenance:
Hôtel Drouot, Paris

Exhibitions:
Probably Hôtel Drouot, May 31, 1926, no.97
Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.3





17 The Dolls. (Les Poupées). c.1911

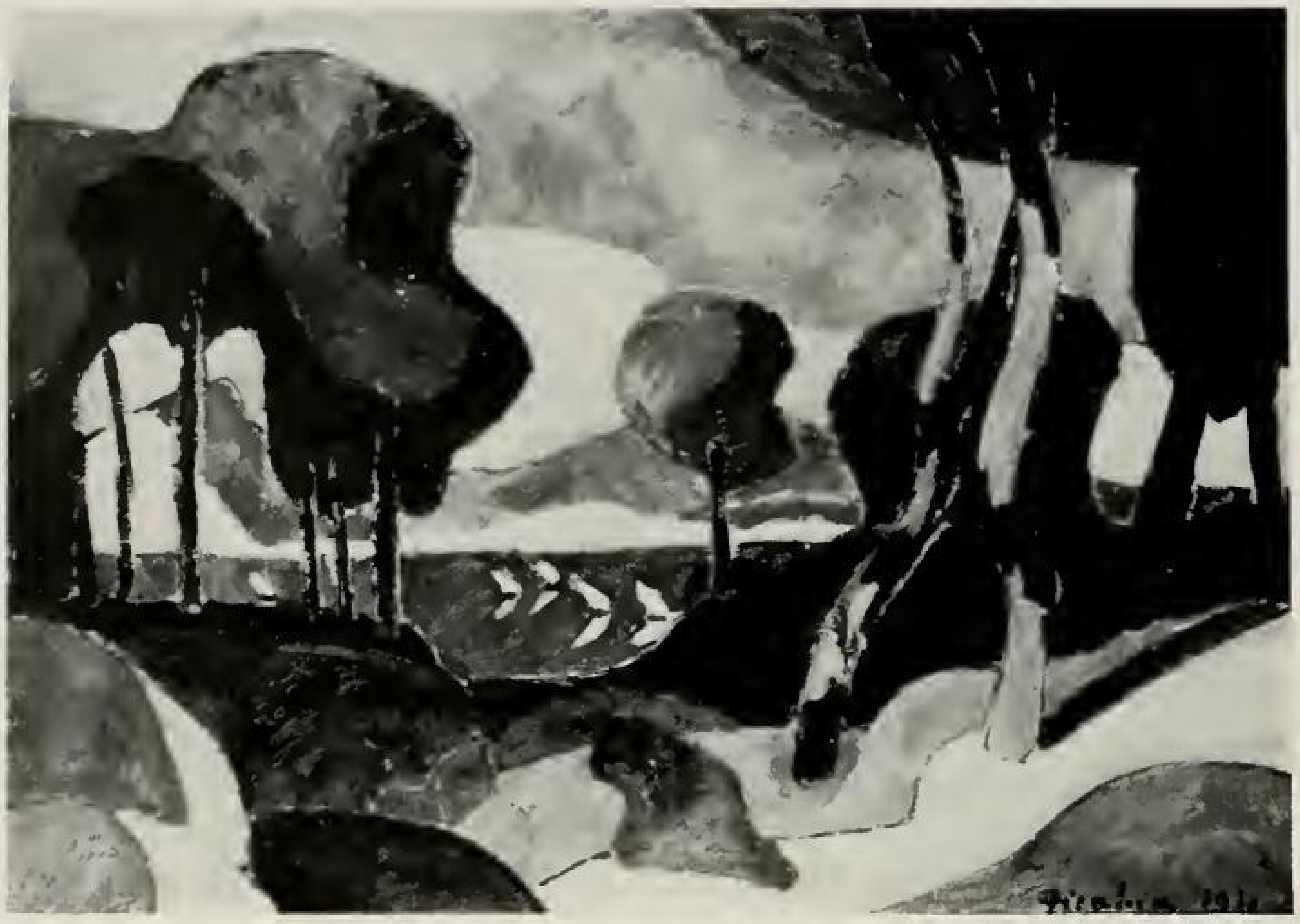
Oil on canvas, 20 x 29″ (51 x 72.5 cm.)

Signed l.r. "F. Picabia"

Collection Mr. and Mrs. Arnold Saltzman, Great Neck, New York

Provenance:
Sotheby's, London

The joyous colors and nursery-room theme of this painting suggest a work done for the Picabias' children. Three children were born early in their marriage – Marie in 1910, Gabriel (Pancho) in 1911 and Cécile (Jeannine) in 1913. A fourth child, Vicente, was born to Gabrielle Buffet in 1919.



18 Regattas. (Les Régates). 1911

Oil on canvas, 28³/₈ x 36¹/₄″ (72 x 92 cm.)

Signed and dated l.r. "Picabia 1911"

Collection Jacques Tronche, Paris

Provenance:

Henry Daher, Paris

Exhibitions:

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.15

Hatton Gallery and Institute of Contemporary Art, *Picabia*, London, March–April 1964, no.7

19 Adam and Eve. 1911

Oil on canvas, 39 3/8 x 31 7/8" (100 x 81 cm.)

Signed and dated u.c. "Picabia 1911"

Collection Simone Collinet, Paris

Provenance:

Galerie Berri, Paris

M. Kleinman, Paris

Exhibitions:

Probably La Société Normande de Peinture Moderne, Rouen, May 1911, no.88

Galerie Furstenberg, *Picabia*, Paris, June 5–July 5, 1956, no.3

Matthiesen Gallery, *Picabia*, London, October–November 1959, no.15

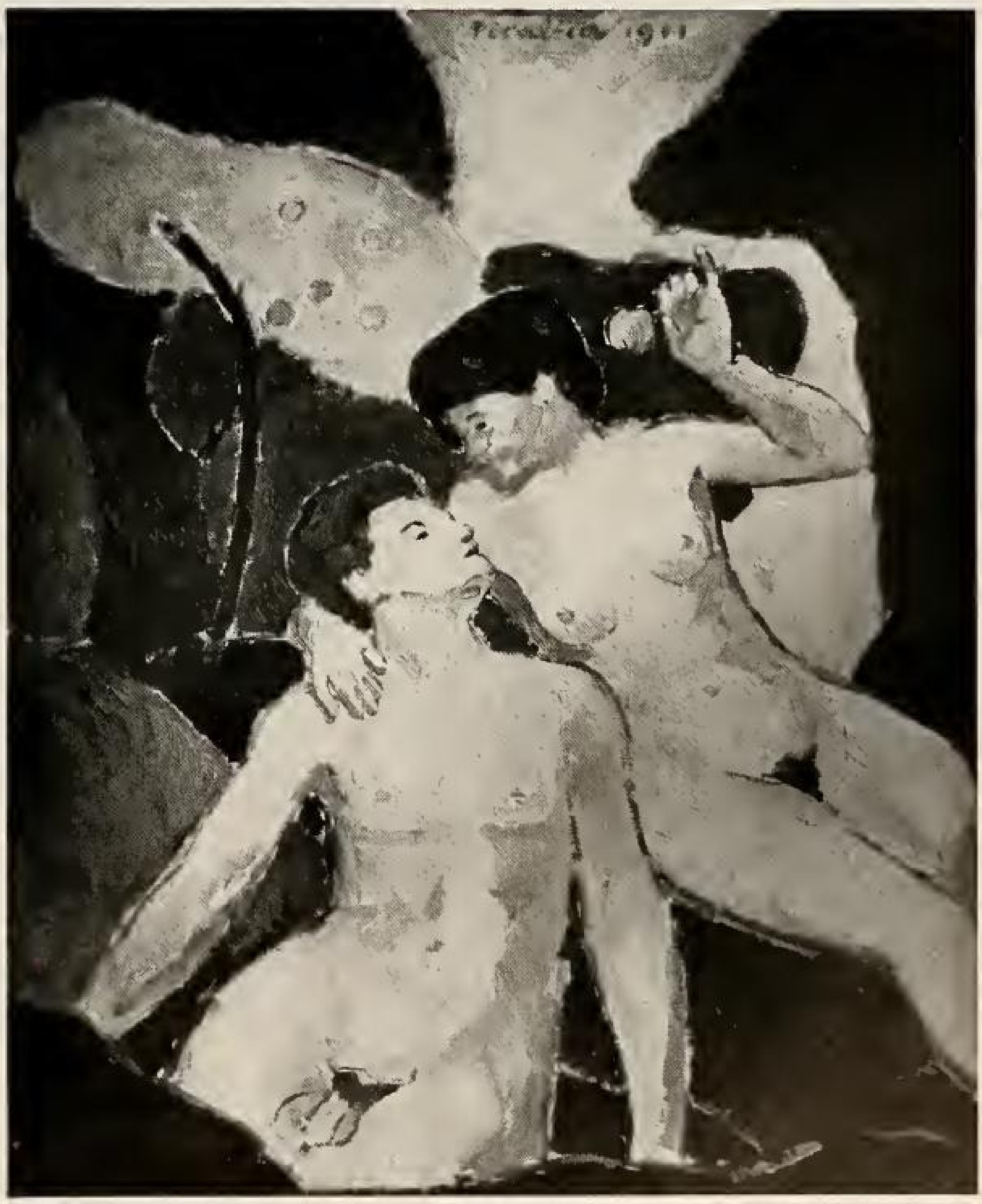
Galerie Mona Lisa, *Picabia*, Paris, November–December 1961, no.11

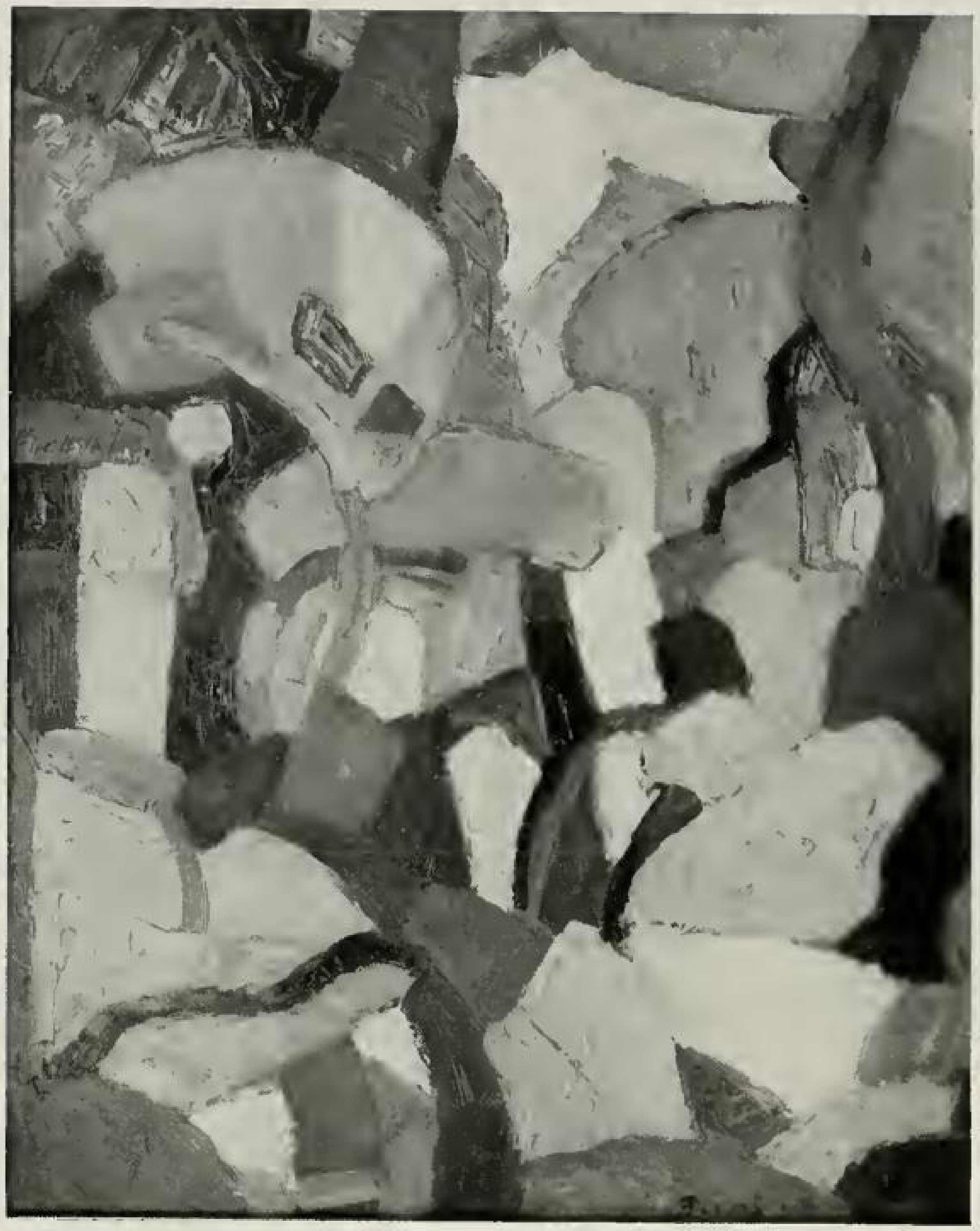
Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.16

Hatton Gallery and Institute of Contemporary Art, *Picabia*, London, March–April 1964, no.6

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.7

The landscape background – though more schematic than the figures – seems to have been based on a site in Grimaldi, Italy, and was employed in other contemporary paintings by Picabia (no.20).





20 The Red Tree. (L'Arbre rouge). c.1912

Oil on canvas, 36¼ x 28¾" (92 x 73 cm.)

Signed l.r. "Picabia"

Collection Simone Collinet, Paris

Provenance:

Mme. Guillaume Apollinaire, Paris
Guillaume Apollinaire, Paris

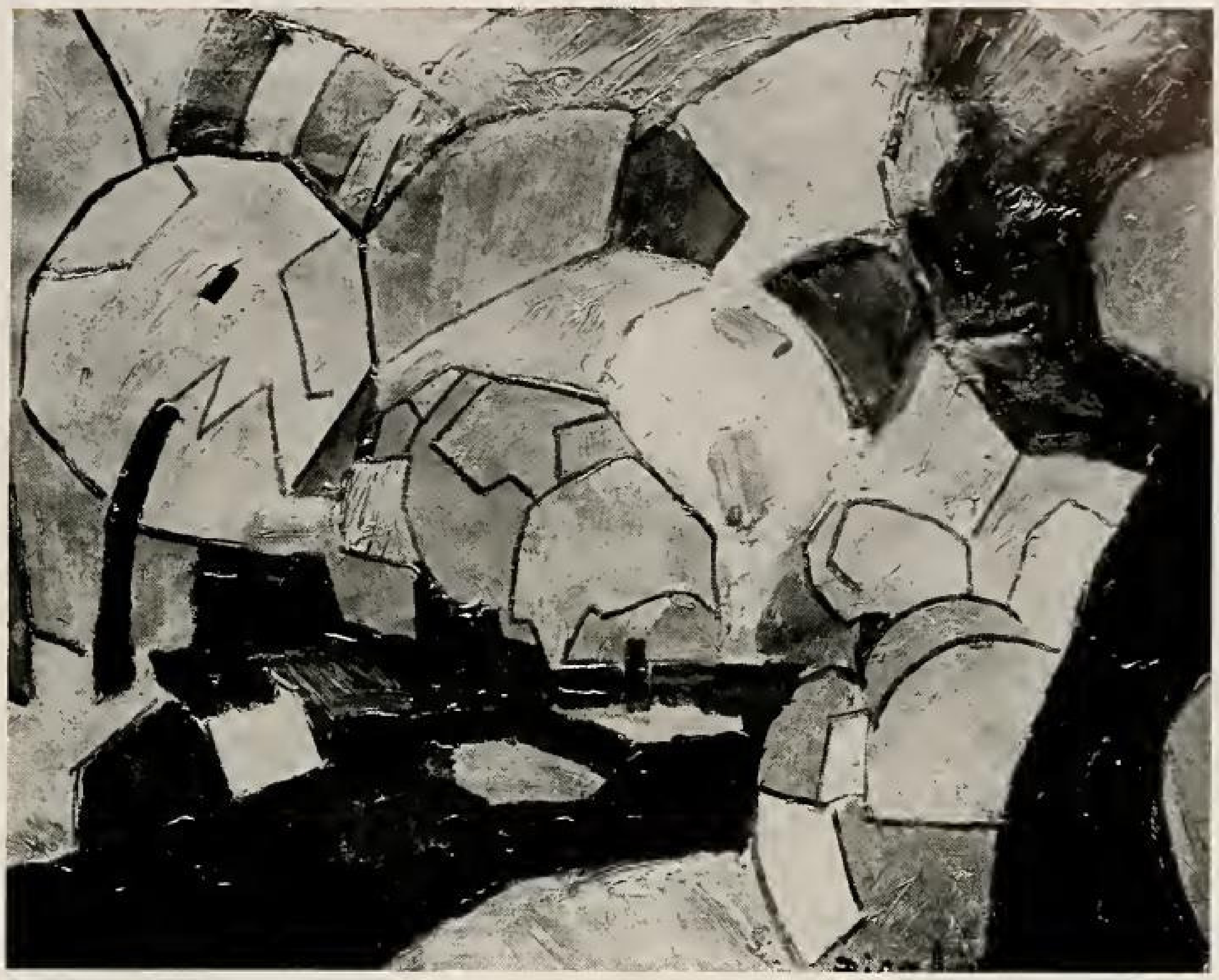
Exhibitions:

Galerie Furstenberg, *Picabia*, Paris, November 4–December 5, 1964, no.9

Houston Museum of Fine Arts, *The Heroic Years*, October 20–December 8, 1965, no.75

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.9

Early reproductions (Guillaume Apollinaire, *Les Peintres Cubistes*, Paris, 1913, and the *Nebraska State Journal*, Lincoln, February 9, 1913, B7) indicate there were several versions of this landscape, one of which was entitled *Grimaldi After Rain*. All are slightly different in style but based on the same site that appears as the background in *Adam and Eve* (no.19). The moderately faceted forms and rich orange and brown colors of *The Red Tree* suggest a date between Picabia's Fauve canvases of 1911 and his cubist paintings of mid–1912 (no.22).



21 Landscape, La Creuse. (Paysage de la Creuse). c.1912

Oil on canvas, 29 x 36½" (73.5 x 92.5 cm.)

Signed l.r. "Picabia"

Collection Mrs. Barnett Malbin, Birmingham, Michigan (The Lydia and Harry Lewis Winston Collection)

Provenance:

Rose Fried Gallery, New York
Mme. Buffet-Picabia, Paris

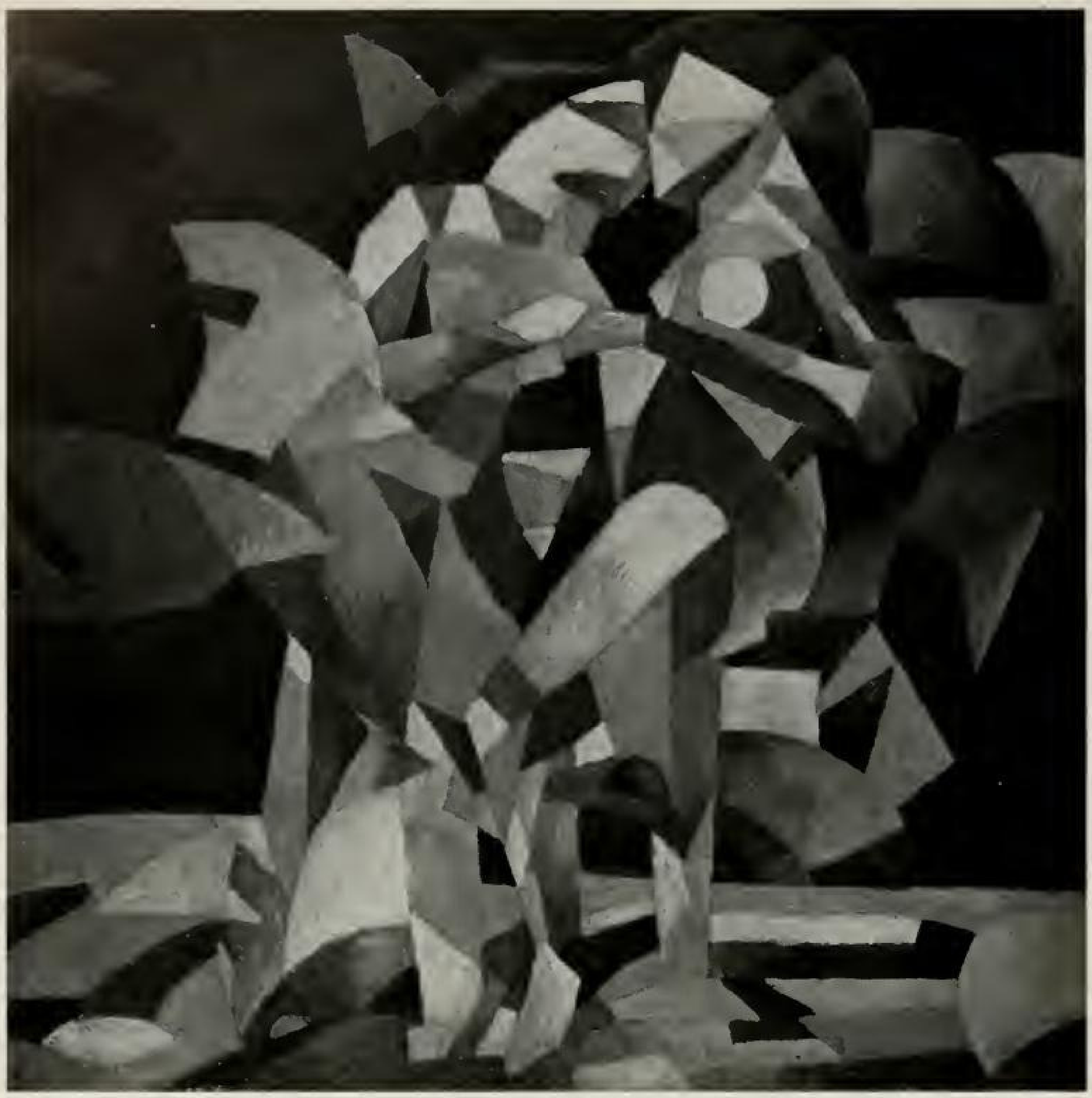
Exhibitions:

Galerie René Drouin, *491*, Paris, March 1949, no.7
Rose Fried Gallery, *Picabia*, New York, February 1950, no.1
Rose Fried Gallery, *Duchamp and Picabia*, New York, December 7, 1953–January 8, 1954, no.1
University of Michigan, *Winston Collection*, Ann Arbor, 1955, no.50
Detroit Institute of Art, *The Collection of Mr. and Mrs. Harry Lewis Winston*, September 27–November 3, 1957, no.80

Literature:

Buffet-Picabia, *Aires abstraites*, Geneva, 1957, pp.26–27
Rubin, *Dada and Surrealist Art*, New York, 1969, p.44

A date of 1908 has often been attributed to this landscape, but it could not have been painted before 1909 and it is far more compatible stylistically with Picabia's cubist canvases of mid–1912 (no.22). It appears in the company of other canvases of c.1911–12 in several studio photographs which are attributed to "1917" (Sanouillet, *Picabia*, Paris, 1964, p.31) and to "1911" corrected to read "1913" in the Picabia scrapbook maintained by Mme. Olga Picabia.



†22 Dances at the Spring. (Danses à la Source). 1912

Oil on canvas, 47½ x 47½" (120.6 x 120.6 cm.)

Inscribed l.r. "Picabia 1912"; u.r. "Danses à la Source"

Lent by The Philadelphia Museum of Art, The Louise and Walter Arensberg Collection

Provenance:

Arthur J. Eddy, Chicago

The Artist

Exhibitions:

Salon d'Automne, Paris, October 1–November 8, 1912, no.1351 or Galerie de La Boëtie, *La Section d'Or*, Paris, October 10–30, 1912, no.128

The Armory Show, New York, February 17–March 15, 1913, no.415 (no.283 in Chicago; not exhibited in Boston)

Art Institute of Chicago, *The Arthur J. Eddy Collection*, 1922, no.55

Art Institute of Chicago, *A Century of Progress, Exhibition of Painting and Sculpture*, June 1–November 1, 1933, no.786

Art Institute of Chicago, *Twentieth Century Art from the Louise and Walter Arensberg Collection*, October 20–December 18, 1949, no.160

The Solomon R. Guggenheim Museum, *The Arensberg and Gallatin Collections*, New York, February 7–April 16, 1961

Munson-Williams-Proctor Institute, Utica, and the Henry Street Settlement, New York, *Armory Show, 50th Anniversary Exhibition*, Utica, February 17–March 31, 1963 and New York, April 6–28, 1963, no.415

Literature:

Claude-Roger, *La Comédie Artistique*, Paris, October 5, 1912, pp.62–5

Buffet-Picabia, "Picabia l'inventeur," *L'Oeil*, Paris, June 1956, p.33

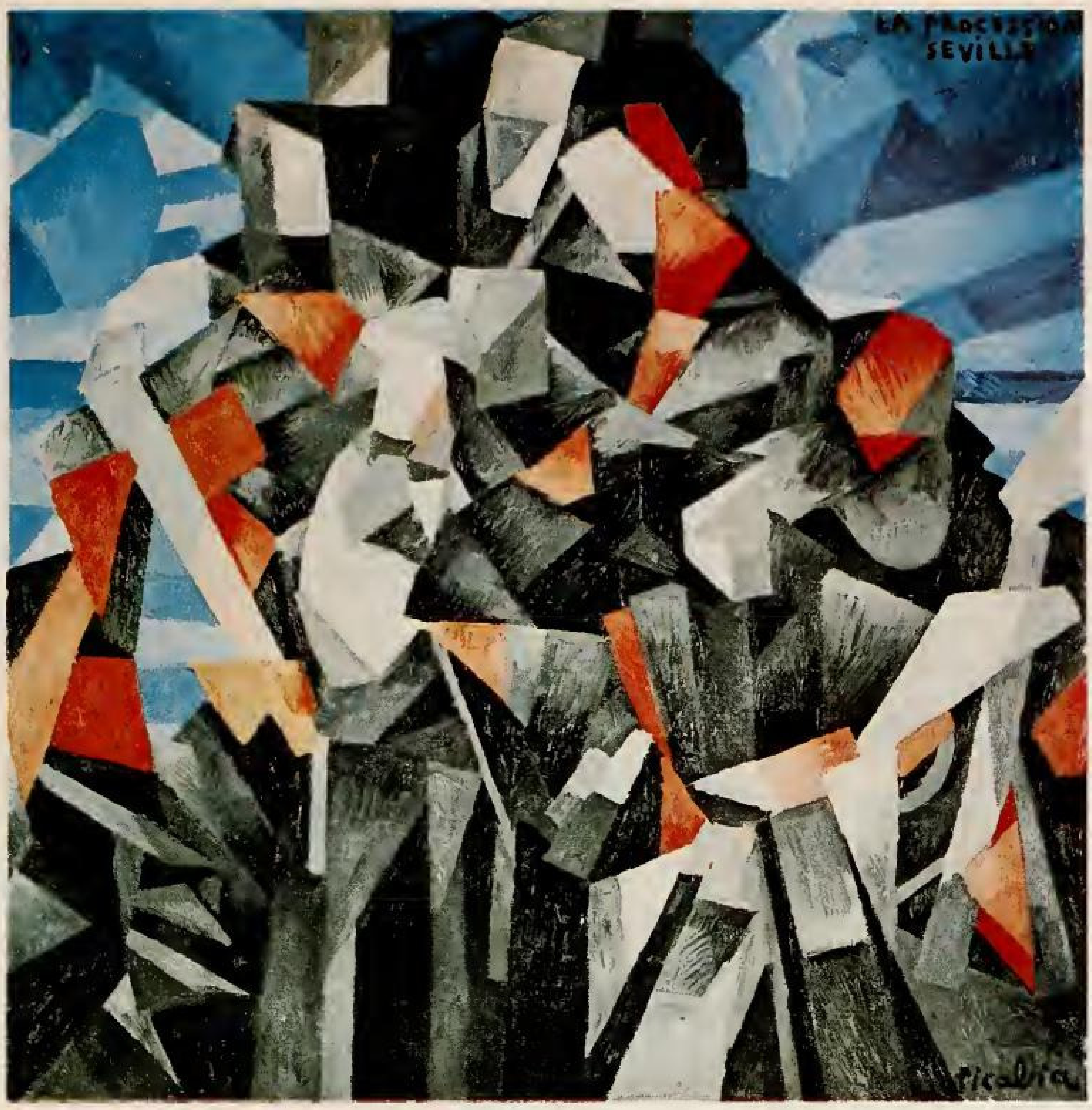
Apollinaire, *Les Peintres Cubistes*, Paris, 1913 (présentation par Breunig et Chevalier, 1965, pp.90, 115)

Brown, *The Story of the Armory Show*, Greenwich, Connecticut, 1963, pp.122–3, 275

Golding, *Cubism*, New York, 1959, pp.161–2

Rosenblum, *Cubism and Twentieth-Century Art*, New York, 1961, p.154

Rubin, *Dada and Surrealist Art*, New York, 1969, p.44



Dances at the Spring has long been one of Picabia's most popular works – purchased out of the Armory Show by Arthur J. Eddy and from then onward frequently cited and reproduced. Its popularity seems to stem from the fact that it is a handsome painting in itself and comprehensible as a personal but simple, accessible brand of Cubism. As suggested in the text, however (p.20), it should not be judged solely by standards of Cubism set for the work of Braque and Picasso. It is one of the most resolved paintings of this period in Picabia's career, balancing abstraction and figuration, light and dark, straight and curved lines, two and three-dimensional space, and stability and motion.

Picabia painted two versions of *Danses à la Source* in 1912 and exhibited them simultaneously at the Salon d'Automne and the Salon de La Section d'Or. One version has been lost; this extant work was probably submitted to the Salon d'Automne.

†23 Procession Seville. (La Procession Séville). 1912

Oil on canvas, 47¹/₄ x 47¹/₄" (120 x 120 cm.)

Inscribed l.r. "Picabia"; u.r. "La Procession/Seville"

Herbert and Nannette Rothschild Collection, New York

Provenance:

Sidney Janis Gallery, New York
Mme. Simone Collinet, Paris
Prince Troubetzkoy, Paris
André Breton, Paris
Marcel Duchamp
the artist

Exhibitions:

Galerie de La Boëtie, *La Section d'Or*, Paris, October 10–30, 1912, no.124

The Armory Show, New York, February 17–March 15, 1913, no.416 (no.288 in Chicago and no.141 in Boston)

Hôtel Drouot, Duchamp Sale, Paris, March 8, 1926, no.7

Galerie Léonce Rosenberg, *Picabia*, Paris, December 9–31, 1930, no.5

Galerie René Drouin, *491*, Paris, March 1949, no.10

Musée National d'Art Moderne, *Le Cubisme*, Paris, January 30–April 9, 1953, no.100

Sidney Janis Gallery, *X Years of Janis*, New York, September 29–November 1, 1958, no.53

Munson-Williams-Proctor Institute, Utica, and the Henry Street Settlement, New York, *Armory Show, 50th Anniversary Exhibition*, Utica, February 17–March 31, 1963 and New York, April 6–28, 1963, no.416

Knoedler and Co., Inc, *Seven Decades: 1895–1965*, New York, April–May 1966

Annmary Brown Memorial, Brown University, and Museum of Art, Rhode Island School of Design, *Rothschild Collection*, Providence, October 7–November 6, 1966, no.116

Literature:

Pearlstein, "The Symbolic Language of Francis Picabia," *Arts*, New York, January 1956, p.37

Habasque, *Cubism*, Paris, 1959, pp.141–2

Raynal, *Modern Painting*, Lausanne, 1960, p.153

Brown, *The Story of the Armory Show*, Greenwich, Connecticut, 1963, pp.122–3, 276

Annmary Brown Memorial, Brown University, and Museum of Art, Rhode Island School of Design, *Rothschild Collection*, Providence, 1966, no.116

Will-Levaillant, "Picabia et la machine," *Revue de l'art*, Paris, no.4, 1969, p.77

Rubin, *Dada and Surrealist Art*, New York, 1969, p.44

Procession Seville is the least abstract (and only extant) example of several canvases on this theme (*Musique de procession*, *Procession*, and *Promenade*) painted during 1912. Though now one of Picabia's most popular "Cubist" paintings, it incited hostile criticism, doggerel and cartoons (*The World*, New York, February 17, 1913, p.16) at the Section d'Or and the Armory Show:

> Of fair Seville's towers
> I gain a faint impression
> But still am several hours
> in rear of that "procession."
> (Maurice Morris, *The Sun*, New York,
> February 23, 1913)

*24 Sad Figure. (Figure triste). 1912

Oil on canvas, 46½ x 47" (118 x 119.5 cm.)

Inscribed l.l. "Picabia"; u.r. "Figure triste"

Collection Albright-Knox Art Gallery. Gift of The Seymour H. Knox Foundation, Inc.

Provenance:

M. Knoedler and Co., Inc, New York

M. and Mme. Jean Crotti, Paris

the artist

Exhibitions:

Galerie de La Boëtie, *La Section d'Or*, Paris, October 10–30, 1912, no.126

Galerie Mona Lisa, *Picabia*, Paris, November-December 1961, no.13

Musée Cantini, *Picabia*, March 20–May 15, 1962, no.18

Leonard Hutton Galleries, *Albert Gleizes and the Section d'Or*, New York, October 28–December 5, 1964, no.53a

Albright-Knox Art Gallery, *Painters of the Section d'Or*, Buffalo, September 27–October 22, 1967, no.38

National Gallery, *Paintings from the Albright-Knox Art Gallery*, Washington, D.C., May 18–July 21, 1968, p.31

Museo Nacional de Bellas Artes, *109 Works from the Albright-Knox Art Gallery*, Buenos Aires, October 23–November 30, 1969, no.23

Literature:

Albright-Knox Art Gallery, *Painters of the Section d'Or*, Buffalo, 1967, p.48

A specific association is made in this painting between its dominant color, blue, and the emotional state of "sadness."

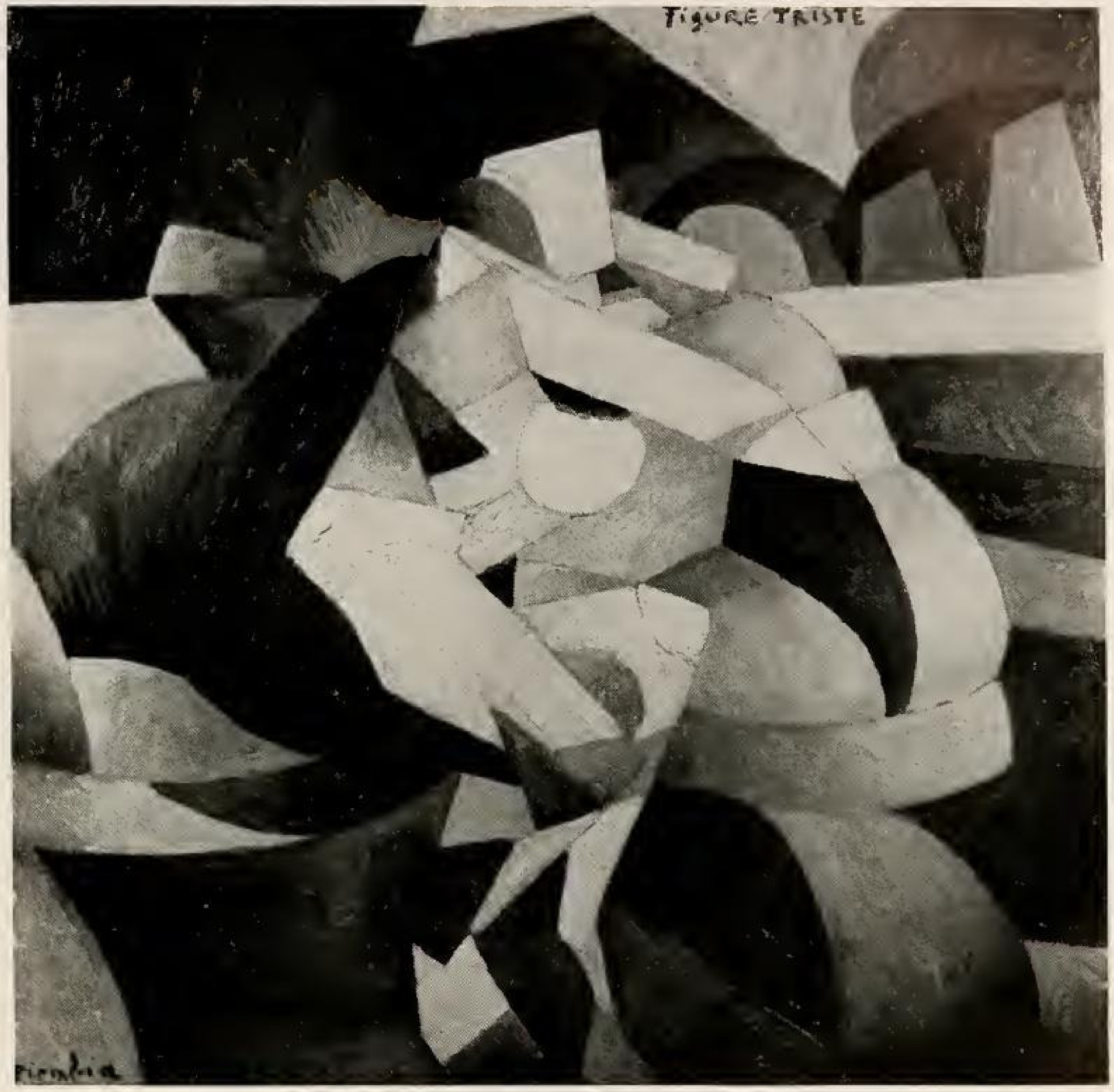
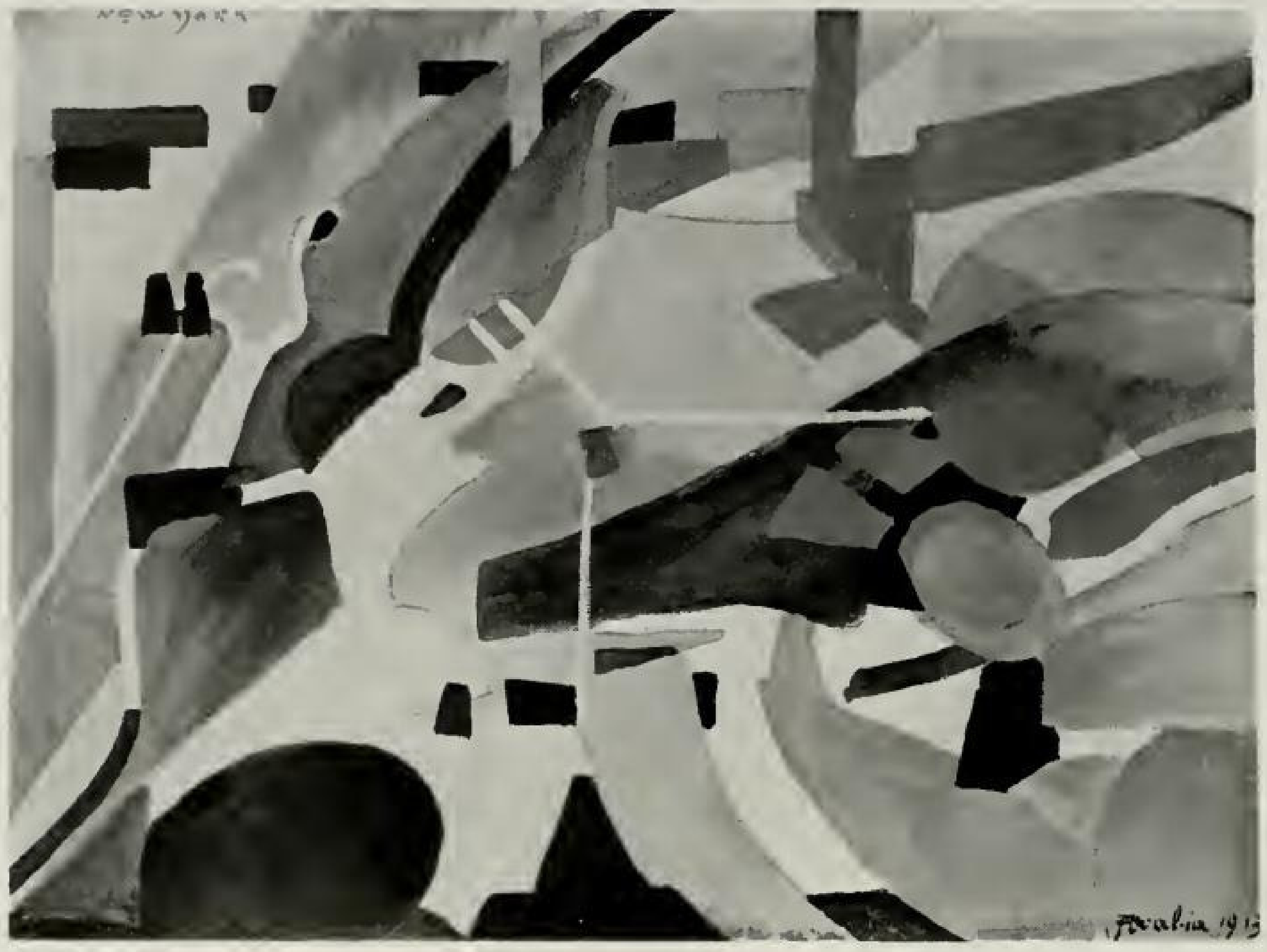


FIGURE TRISTE
Picabia



†25 New York. 1913

Watercolor and gouache, 21 5/8 x 29 5/8" (55 x 75.2 cm.)

Inscribed l.r. "Picabia 1913"; u.l. "New York"

Collection The Art Institute of Chicago, Alfred Stieglitz Collection

Provenance:

Alfred Stieglitz

Exhibitions:

Little Gallery of the Photo-Secession [291], *Picabia*, New York, March 17–April 5, 1913

Literature:

Hapgood, "A Paris Painter," *The Globe and Commercial Advertiser*, New York, February 20, 1913, p.8

New York Tribune, "A Post-Cubist's Impressions of New York," March 9, 1913, part II, p.1; Picabia, "How New York Looks to Me," *The New York American*, March 30, 1913, magazine section, p.11

Camera Work, New York, vol.42–3, April-July 1913, pp.48–51. These reviews and interviews are relevant for nos.25–29

26 New York. 1913

Watercolor on paper mounted on board, 29½ x 21⅝"
(75 x 55 cm.)

Inscribed l.r. "Picabia"; u.r. "New York"

Collection The Art Institute of Chicago, Alfred Stieglitz Collection

Provenance:

Alfred Stieglitz

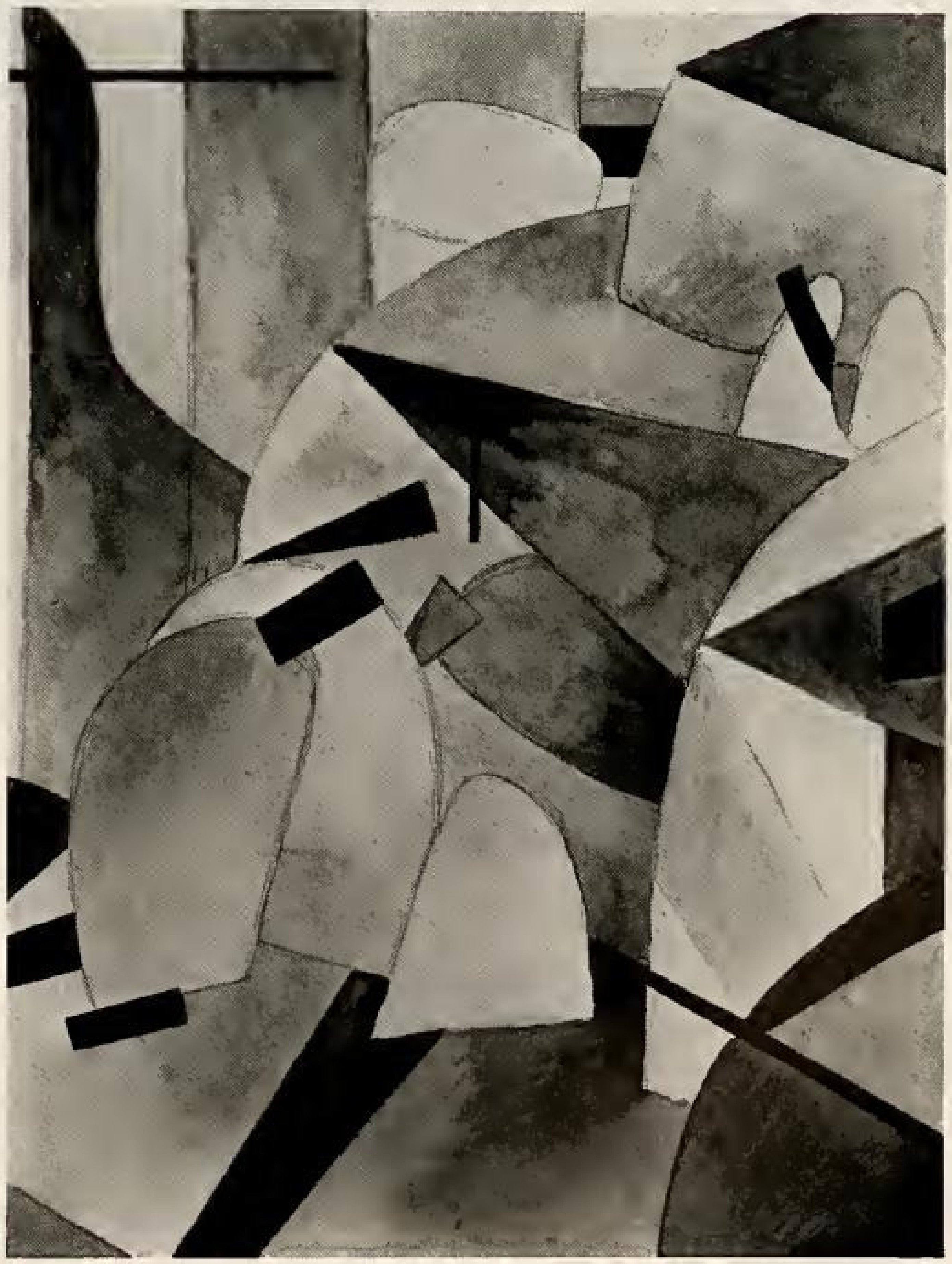
Exhibitions:

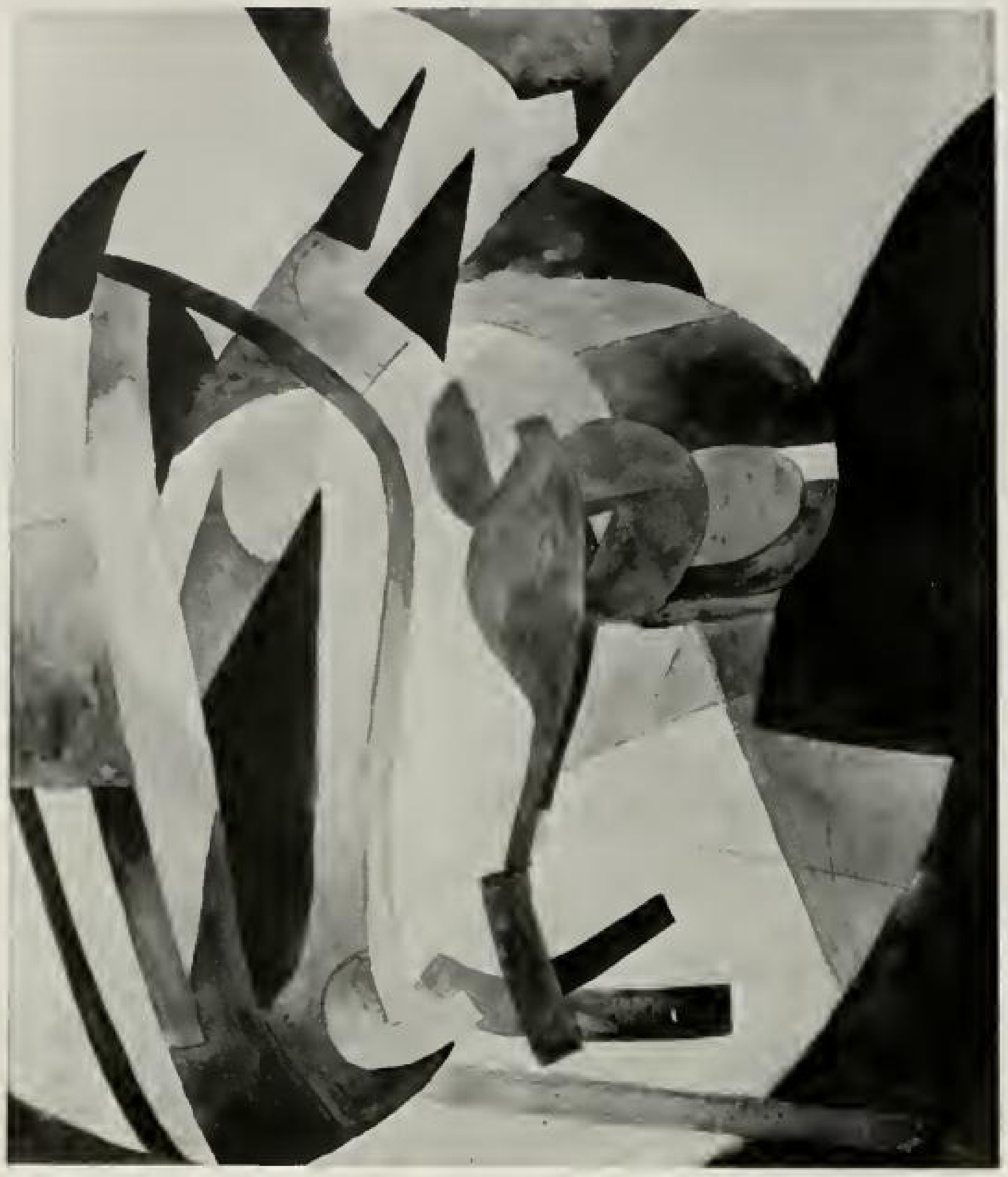
Little Gallery of the Photo-Secession [291], *Picabia*, New York, March 17–April 5, 1913

Museum of Modern Art, *Alfred Stieglitz Collection*, New York, June 10–August 31, 1947

Literature:

See references for no.25





†27 Negro Song I. (Chanson nègre). 1913

Watercolor, $26^{1}/_{8}$ x 22" (66.3 x 55.9 cm.)

Inscribed l.c. "Picabia"; u.l. "Chanson nègre"

The Metropolitan Museum of Art, The Alfred Stieglitz Collection, 1949

Provenance:

Alfred Stieglitz

Exhibitions:

Little Gallery of the Photo-Secession [291], *Picabia*, New York, March 17–April 5, 1913

Museum of Modern Art, *Alfred Stieglitz Collection*, New York, June 10–August 31, 1947, no.87

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.22

Literature:

The New York Herald, "Mr. Picabia Paints 'Coon Songs'," March 18, 1913, p.12

Monroe, "Davidson's Sculpture Proves that Artist has Ideas," *Chicago Sunday Tribune*, March 23, 1913, sect. 8, p.5

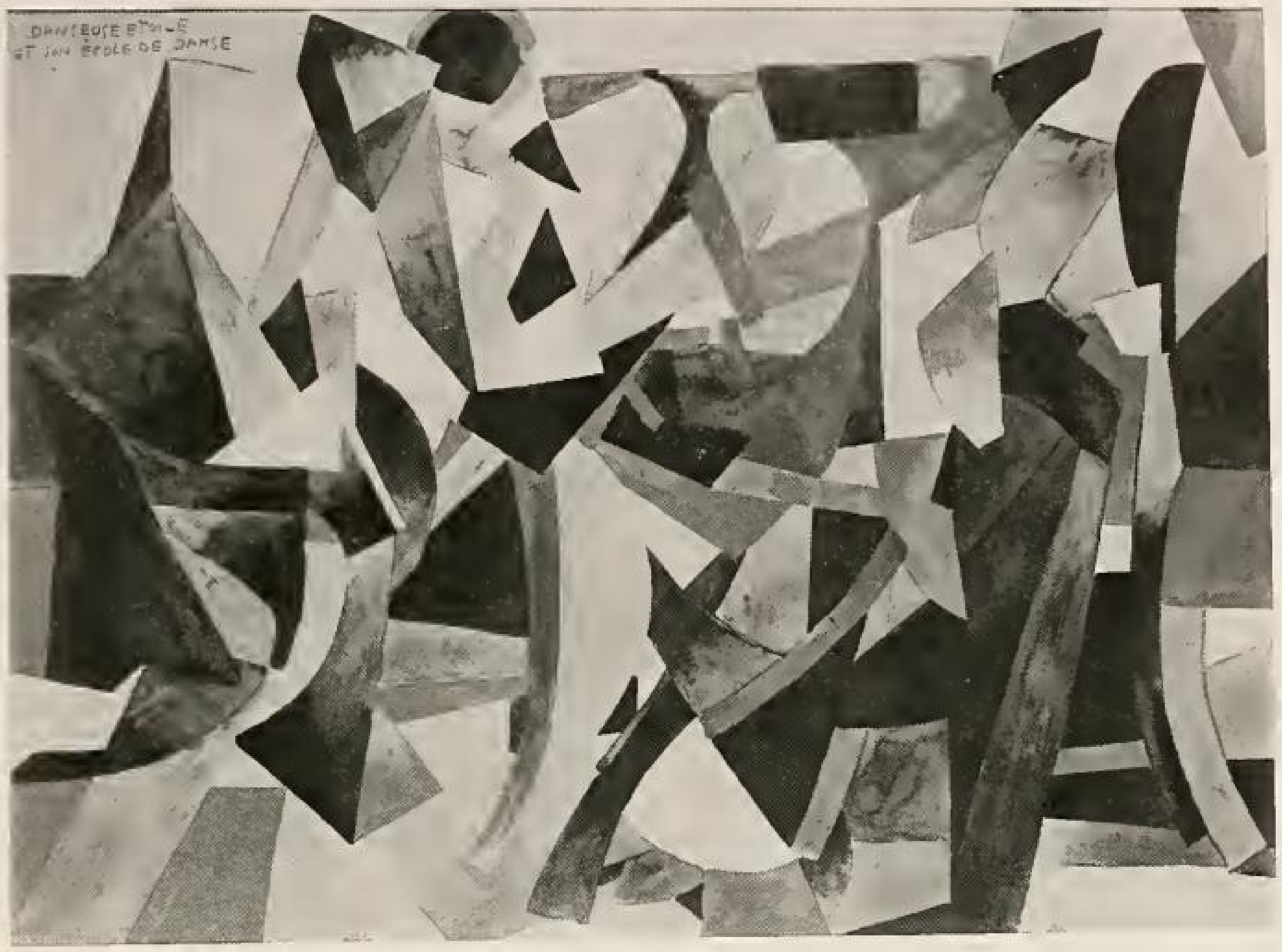
Pearlstein, "The Symbolic Language of Francis Picabia," *Arts*, New York, January 1956, pp.37, 39

LeBot, *Picabia*, Paris, 1968, p.81

Rubin, *Dada and Surrealist Art*, New York, 1969, p.53

references for no.25

A critic (see *The New York Herald* above) wrote that soon after Picabia's arrival in New York, friends took him to a restaurant where "for the first time in his life he heard and saw an American Negro sing a 'Coon Song' in characteristic manner. The next day he put upon canvas his impression, making two pictures, each of which he named 'Negro Song'." Picabia also told Stieglitz that purple was the dominant hue of those paintings because it "sprang to the Frenchman's consciousness when he heard the song of the darky." (Swift, *New York Sun*, March 1913).


DANSEUSE ETOILE
ET SON ECOLE DE DANSE

†28 Star Dancer and Her School of Dance. (Danseuse étoile et son école de danse). 1913

Watercolor, 22 x 30″ (55.9 x 76.2 cm.)

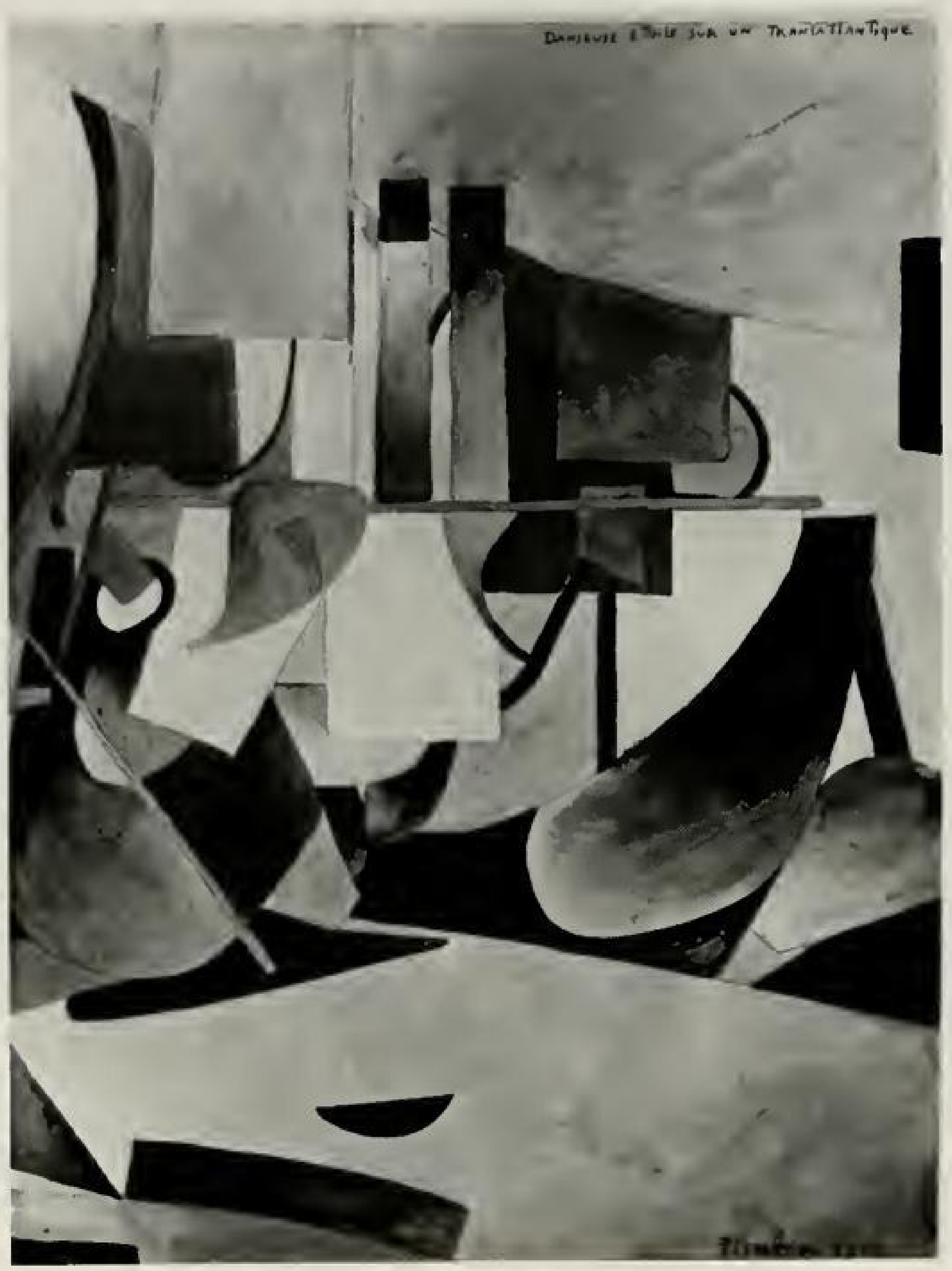
Inscribed l.r. "Picabia 1913"; u.l. "Danseuse étoile et son école de danse"

The Metropolitan Museum of Art, The Alfred Stieglitz Collection, 1949

Provenance:
Alfred Stieglitz

Exhibitions:
Little Gallery of the Photo-Secession [291], *Picabia*, New York, March 17–April 5, 1913, no.4
Philadelphia Museum of Art, *History of an American, Alfred Stieglitz*, March 1944-January 1947, no.106
The Museum of Modern Art, *Alfred Stieglitz Collection*, New York, June 10–August 31, 1947, no.88

Literature:
Buffet-Picabia, "Picabia l'inventeur," *L'Oeil*, Paris, June 1956, p.35
references for no.25


DANSEUSE ÉTOILE SUR UN TRANSATLANTIQUE
Picabia 1913

29 Star Dancer on a Transatlantic Liner. (Danseuse étoile sur un Transatlantique). 1913

Watercolor, 29½ x 21⅝″ (75 x 55 cm.)

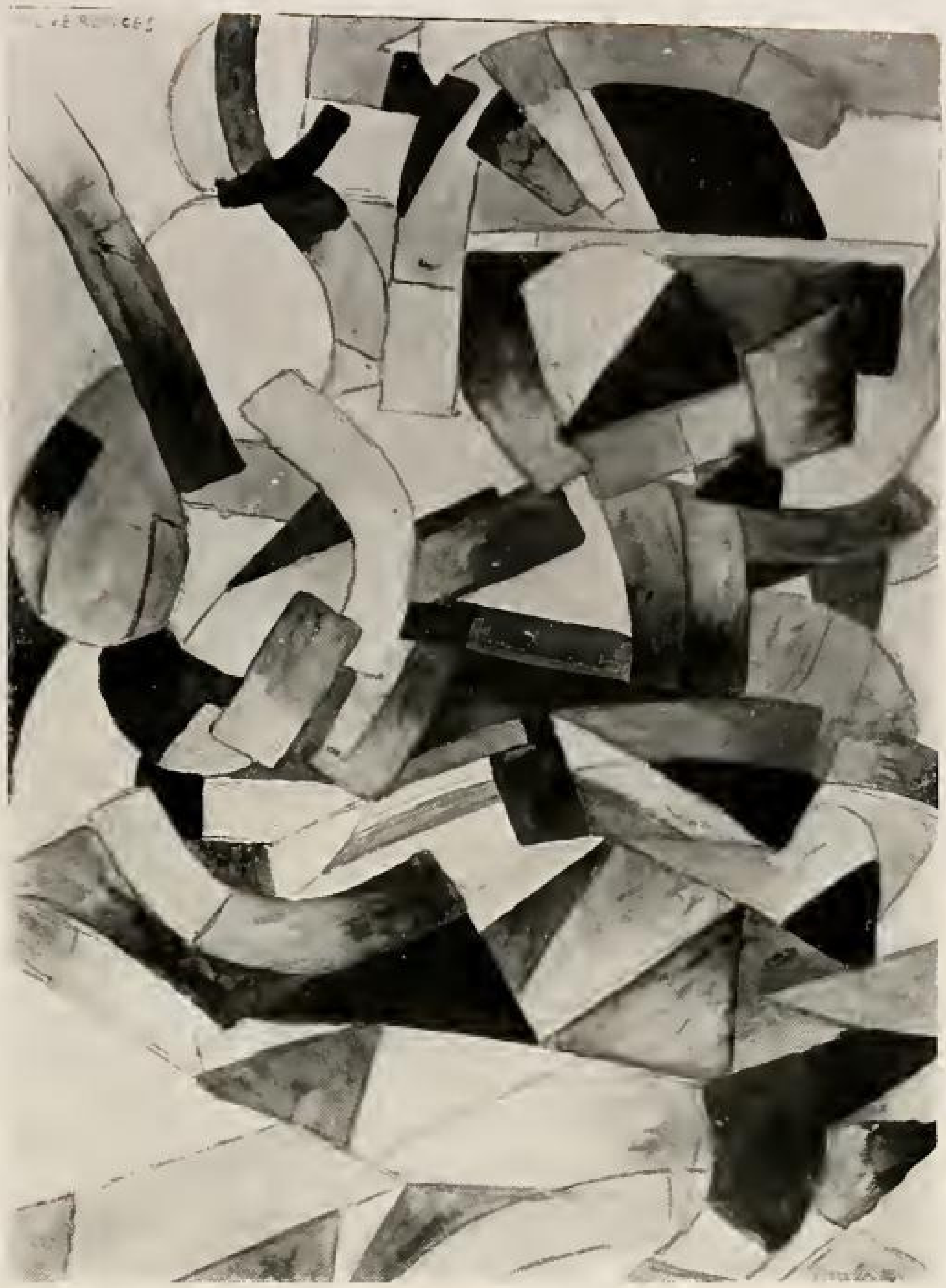
Inscribed l.r. "Picabia 1913"; u.r. "Danseuse étoile sur un transatlantique"

Collection Simone Collinet, Paris

Provenance:
Mme. Guillaume Apollinaire, Paris
Guillaume Apollinaire, Paris

Exhibitions:
Little Gallery of the Photo-Secession [291], *Picabia*, New York, March 17–April 5, 1913, no.3
Galerie Furstenberg, *Picabia*, Paris, November 4–December 5, 1964, no.10
Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.13

Literature:
Will-Levaillant, "Picabia et la machine," *Revue de l'art*, Paris, no. 4, 1969, p.78
references for no.25



*30 Reverences. (Révérences). c.1913

Watercolor on composition board, 29½ x 21½" (75 x 54.5 cm.)

Inscribed l.r. "Picabia"; u.l. "Révérences"

Private Collection, Le Vesinet, France

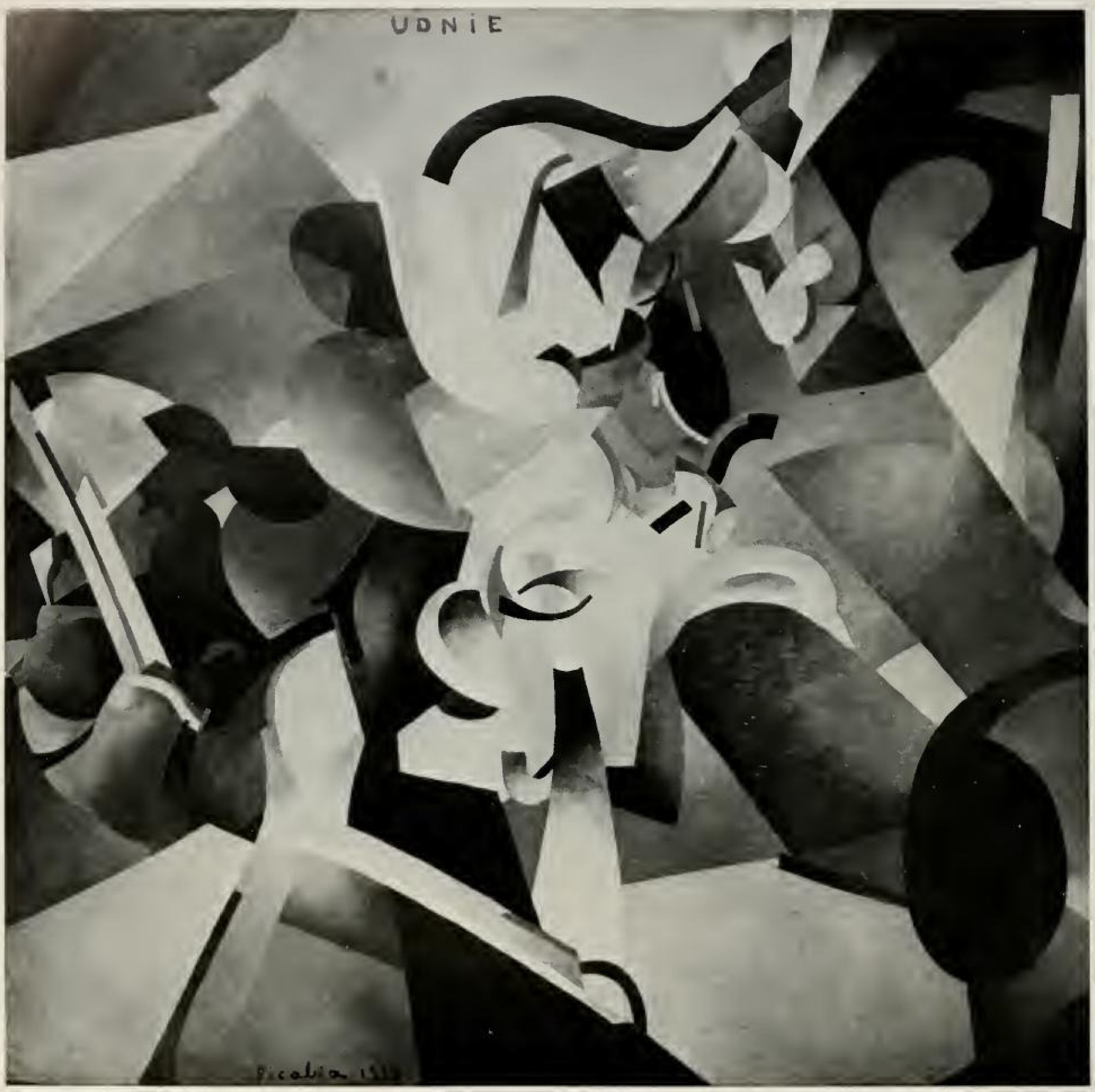
Provenance:

Galerie Jeanne Bücher, Paris

Exhibitions:

Kunsthalle Bern, *Picabia,* July 7–September 2, 1962, no.7
Hatton Gallery and the Institute of Contemporary Arts, *Picabia,* London, March–April 1964, no.10

In past writings, this work has sometimes been confused with the painting of 1915 entitled *Révérence* (no.45).


UDNIE
Picabia

†31 Udnie (Young America Girl; Dance). (Udnie (jeune fille américaine; danse)). 1913

Oil on canvas, 118$^{1}/_{8}$ x 118$^{1}/_{8}$″ (300 x 300 cm.)

Inscribed l.l. "Picabia 1913"; u.c. "Udnie"

Collection Musée National d'Art Moderne, Paris

Provenance:

The artist

Exhibitions:

Salon d'Automne, Paris, November 15, 1913–January 5, 1914, no.1676

Musée National d'Art Moderne, *Painting in France 1900–1967*, Paris, no.31, 1968 (participating museums: National Gallery, Washington, D.C.; Metropolitan Museum of Art, New York; Boston Museum of Fine Arts; Art Institute of Chicago; DeYoung Museum, San Francisco) [no.31, 1968]

Literature:

Le Matin, Paris, December 1, 1913, p.1

Dorival, "Les Nouvelles Artistiques," *Les Nouvelles Littéraires*, Paris, May 20, 1948 (attrib.)

Buffet-Picabia, "Picabia l'inventeur," *L'Oeil*, Paris, June 1956, p.35

Habasque, *Cubism, Paris* 1959, pp.142–3

Hunt, "The Picabia/Breton Axis," *Artforum*, September 1966, p.17

Camfield, "The Machinist Style of Francis Picabia," *The Art Bulletin*, New York, September–December, 1966, p.313

Will-Levaillant, "Picabia et la machine," *Revue de l'art*, Paris, no.4, 1969, p.77

Rubin, *Dada and Surrealist Art*, New York, 1969, pp.44, 53

Udnie (*Young American Girl; Dance*) and *Edtaonisl* (*Ecclesiastical*) provoked hostile criticism when first exhibited under these complete titles at the 1913 Salon d'Automne. Apollinaire was almost alone in his praise of them (*Chroniques d'Art*, Breunig, ed., Paris, 1960, pp.337, 342), and even his language seems evasive. After the Salon both paintings were set aside and largely forgotten until Duchamp and Breton inquired about them around 1947. Picabia found the paintings, restored them with the assistance of Christine Boumeester, and loaned them for special display at the Musée National d'Art Moderne in 1948. *Udnie* was purchased by that museum in 1949 and *Edtaonisl* made its way to The Art Institute of Chicago. Though subsequent recognition has made them landmarks in Modern Art, neither *Udnie* nor *Edtaonisl* has lost its ability to befuddle the "experts." The invented titles of these paintings probably reflect Duchamp's experiments with grammar and the word games described by Apollinaire (Adéma, *Apollinaire*, New York, 1955, p.151). Pearlstein has suggested that *Udnie* may be an anagram of "nudité." Rubin (*Dada and Surrealist Art*, New York, 1969, p.44) endorses Pearlstein's theory, although an adaptation of Undine seems even more in accord with Picabia's experiences and statements relevant to the painting.

*32 Edtaonisl (Ecclesiastical). (Edtaonisl (ecclésiastique)). 1913

Oil on canvas, 118$^{3}/_{4}$ x 118$^{3}/_{8}$" (302 x 300.5 cm.)

Inscribed l.r. "Picabia 1913"; u.c. "Edtaonisl"

Collection The Art Institute of Chicago, Gift of Mr. and Mrs. Armand Phillip Bartos

Provenance:

Mr. and Mrs. Armand Phillip Bartos
the artist

Exhibitions:

Salon d'Automne, Paris, November 15, 1913–January 5, 1914, no.1675

Galerie René Drouin, *491*, Paris, March 1949, no.11

Museum of Modern Art, *Dada, Surrealism and Their Heritage*, [Rubin, ed.], New York, March 27–June 9, 1968, no.260

Literature:

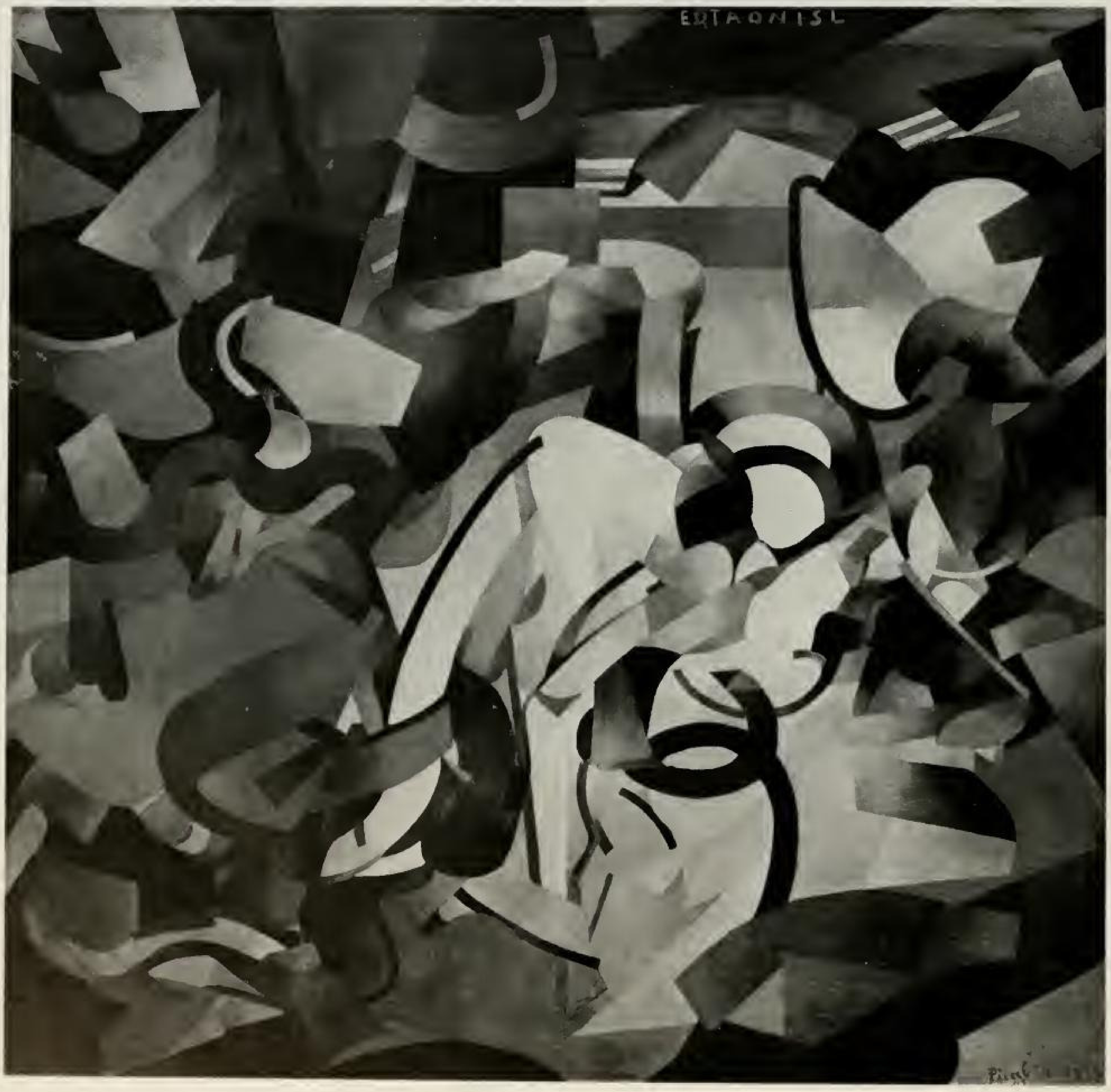
See references for no.31

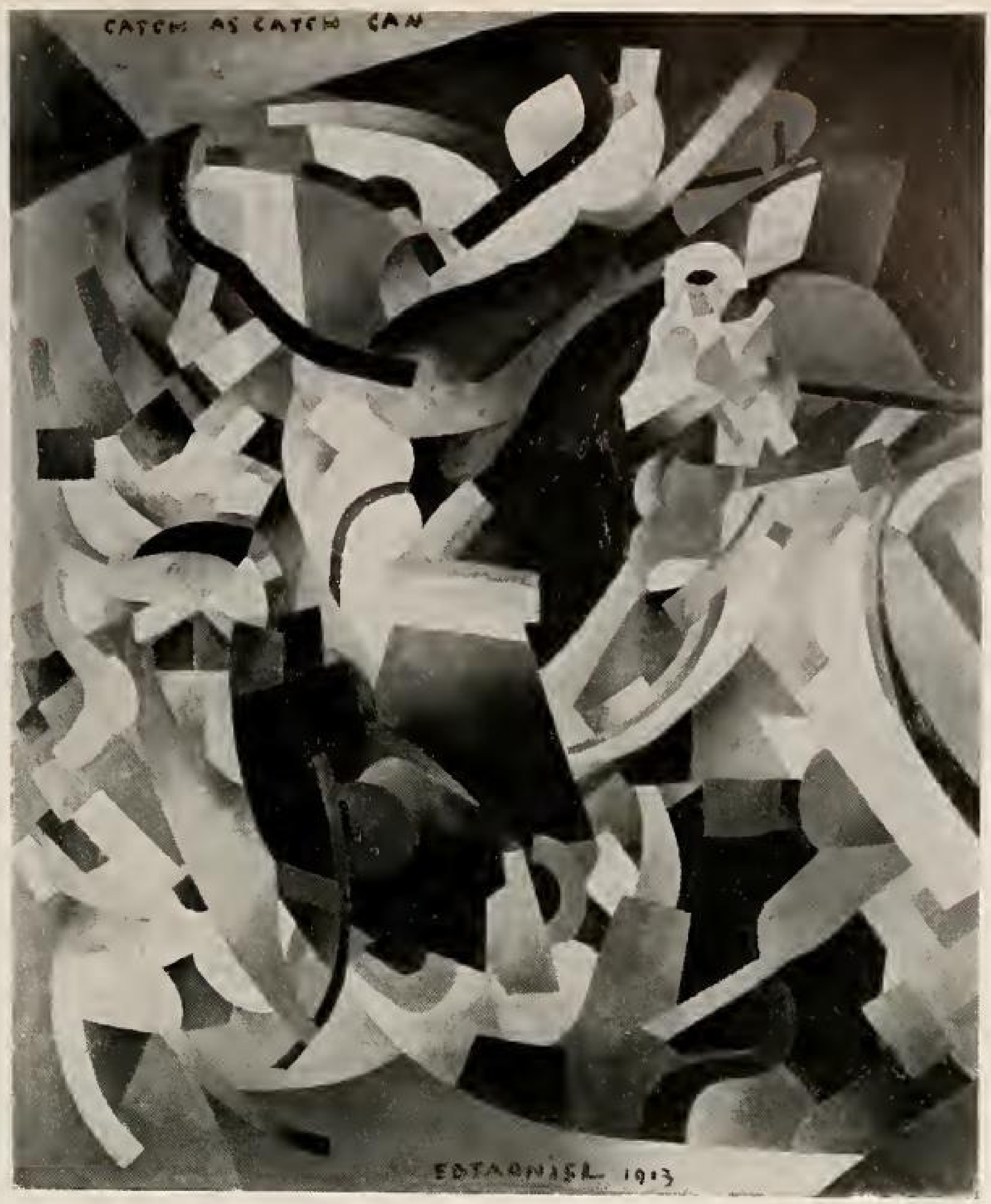
Isarlov, *Picabia*, Paris, 1929, p.12

The Art Institute of Chicago, *Paintings in the Art Institute of Chicago*, 1961, p.355

Museum of Modern Art, *Dada, Surrealism and Their Heritage*, [Rubin, ed.] New York, 1968, p.27

Rubin, *Dada and Surrealist Art*, New York, 1969, p.54





†33 Catch as Catch Can. 1913

Oil on canvas, $39^{5}/_{8}$ x $32^{1}/_{4}$" (100.6 x 82 cm.)

Inscribed u.l. "Catch as Catch Can" and l.c. "Edtaonisl 1913"; reverse "Picabia 1913"

Lent by the Philadelphia Museum of Art, The Louise and Walter Arensberg Collection

Provenance:

Louise and Walter Arensberg
André Breton
Marcel Duchamp
the artist

Exhibitions:

The Modern Gallery, *Picabia*, New York, January 5–25, 1916, no.11

Hôtel Drouot, Duchamp Sale, Paris, March 8, 1926, no.10

Galerie Briant-Robert, *Picabia*, Paris, November 7–30, 1927, no.13

Museum of Modern Art, *Fantastic Art, Dada and Surrealism*, New York, December 7, 1936–January 17, 1937, no.459

Art Institute of Chicago, *Twentieth Century Art from the Louise and Walter Arensberg Collection*, October 20–December 18, 1949, no.161

Philadelphia Museum of Art, *The Arensberg Collection*, 1954, no.159

The Solomon R. Guggenheim Museum, *Arensberg and Gallatin Collections*, New York, February 7–April 16, 1961

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.20

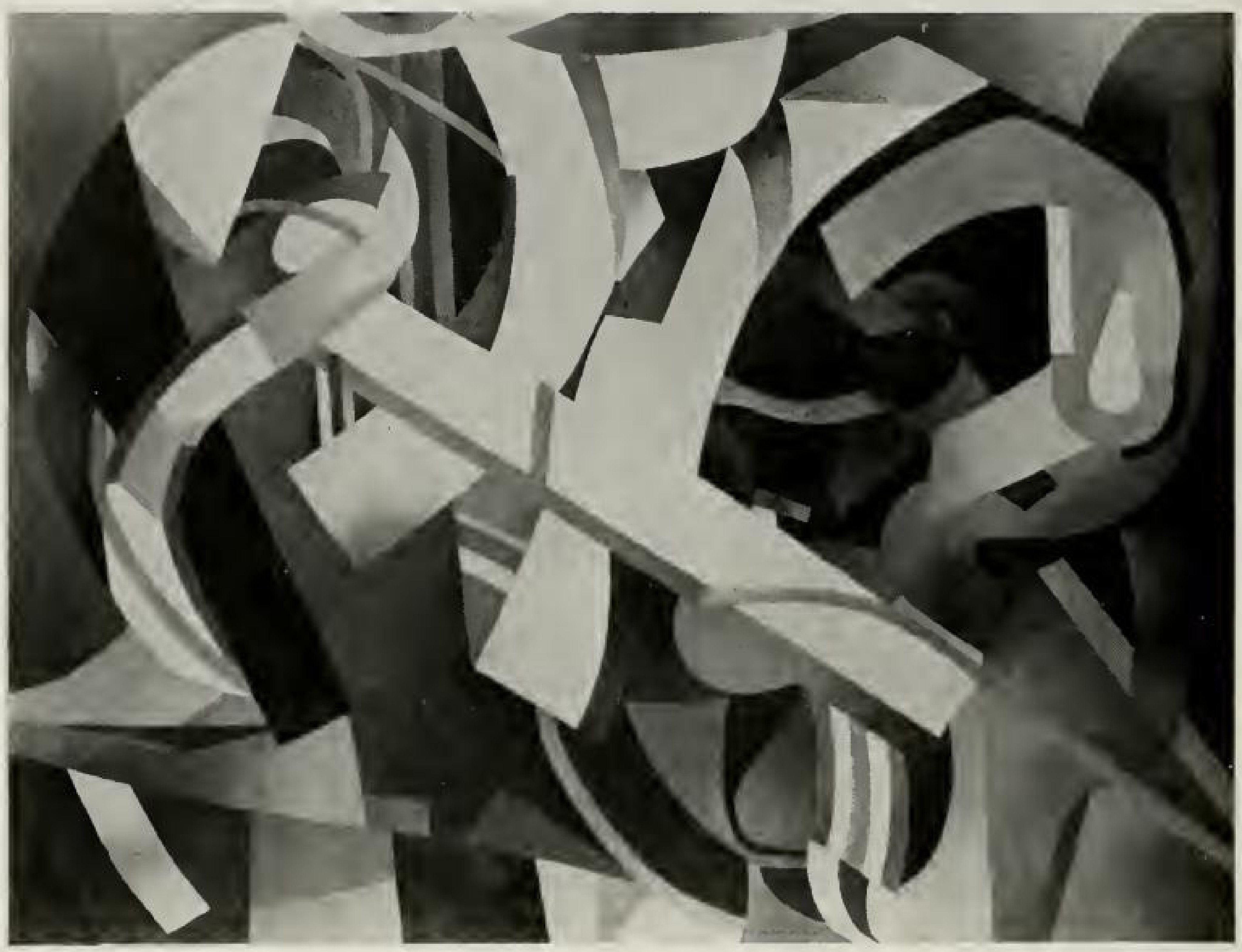
Kunsthalle Bern, *Picabia*, July 7–September 2, 1962, no.5

Literature:

Buffet-Picabia, *Aires abstraites*, Geneva, 1957, pp.68–9

Will-Levaillant, "Picabia et la machine," *Revue de l'art*, Paris, no.4, 1969, p.77

Mme. Buffet-Picabia has recalled (*Aires abstraites*, pp.68–9) that while eating in a restaurant one evening, she, Apollinaire and Picabia became fascinated with an enormous and fearsome Chinese wrestler seated next to them. They followed him to the match of catch-as-catch-can and Picabia commemorated that evening's experience in *Catch as Catch Can*. A letter from Apollinaire to Mme. Buffet-Picabia (January 22, 1915, published in Sanouillet, *Dada à Paris*, Paris, 1965, pp.536–7) lends support to her recollection, but the inscription "Edtaonisl 1913" suggests a more complex content incorporating somehow the "star dancer" (Mlle. Napierkowska see pp.21 and 22). Given Picabia's love of hidden meanings, the title *Catch as Catch Can* could refer to Mlle. Napierkowska as well as to the Chinese wrestler. Each was, in his own way, a devastating performer, and in the shattered planes of this painting Picabia has employed the colors of *Udnie* and *Edtaonisl*.



†34 Physical Culture. (Culture physique). 1913

Oil on canvas, 35¼ x 46″ (89.5 x 117 cm.)

Signed and dated on reverse "Picabia 1913"

Lent by the Philadelphia Museum of Art, The Louise and Walter Arensberg Collection

Provenance:

Louise and Walter Arensberg

Exhibitions:

Salon des Indépendants, Paris, March 1–April 30, 1914, no.2619

The Society of Independent Artists, *First Annual Exhibition*, New York, April 10–May 6, 1917, no.76

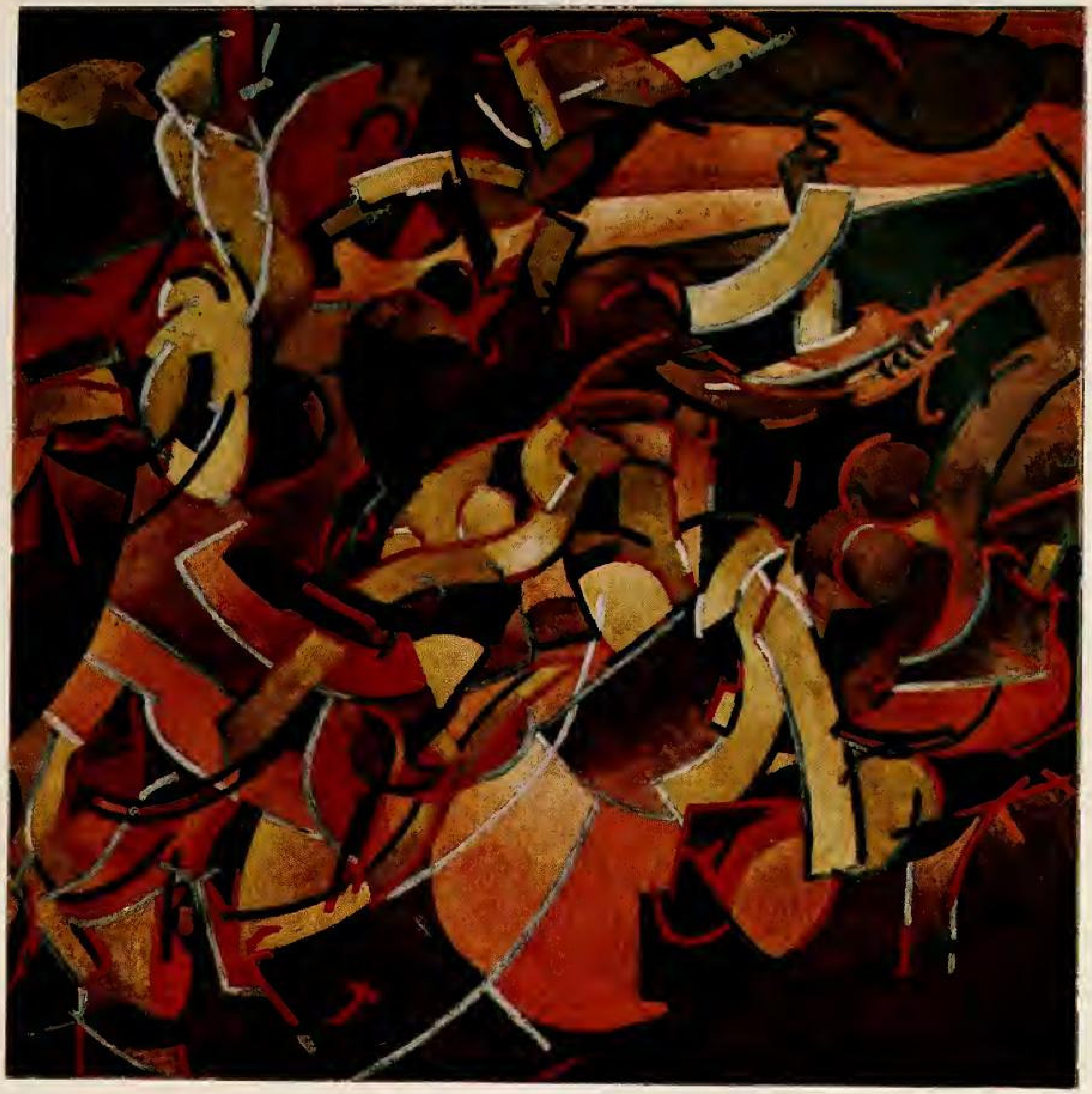
Art Institute of Chicago, *Twentieth Century Art from the Louise and Walter Arensberg Collection*, October 20–December 18, 1949, no.162

Philadelphia Museum of Art, *The Arensberg Collection*, 1954, no.160

Literature:

Apollinaire, *Chroniques d'Art*, Breunig, ed., Paris, 1960, pp.349, 365, 477–8

This impressive painting is one of the most abstract in all of Picabia's oeuvre, equally devoid of recognizable sources in nature or in the artist's private life. In a review of the 1914 Salon des Indépendants, Apollinaire's praise of *Physical Culture* was so ambiguous that another critic, Gaston Thiesson, accused him (probably with some accuracy) of not liking Picabia's work and hiding behind words (see reference above in *Chroniques d'Art*). Subsequent critics have been noncommittal, preferring instead to focus on such contemporary works as *Udnie* and *Edtaonisl*.



35 "Little" Udnie. c.1913–1914

Oil on canvas, 77½ x 77½" (197 x 197 cm.)

Inscribed l.r. "Picabia"; u.l. "Udnie"

Lent by Galerie Cavalero, Cannes, France

Provenance:

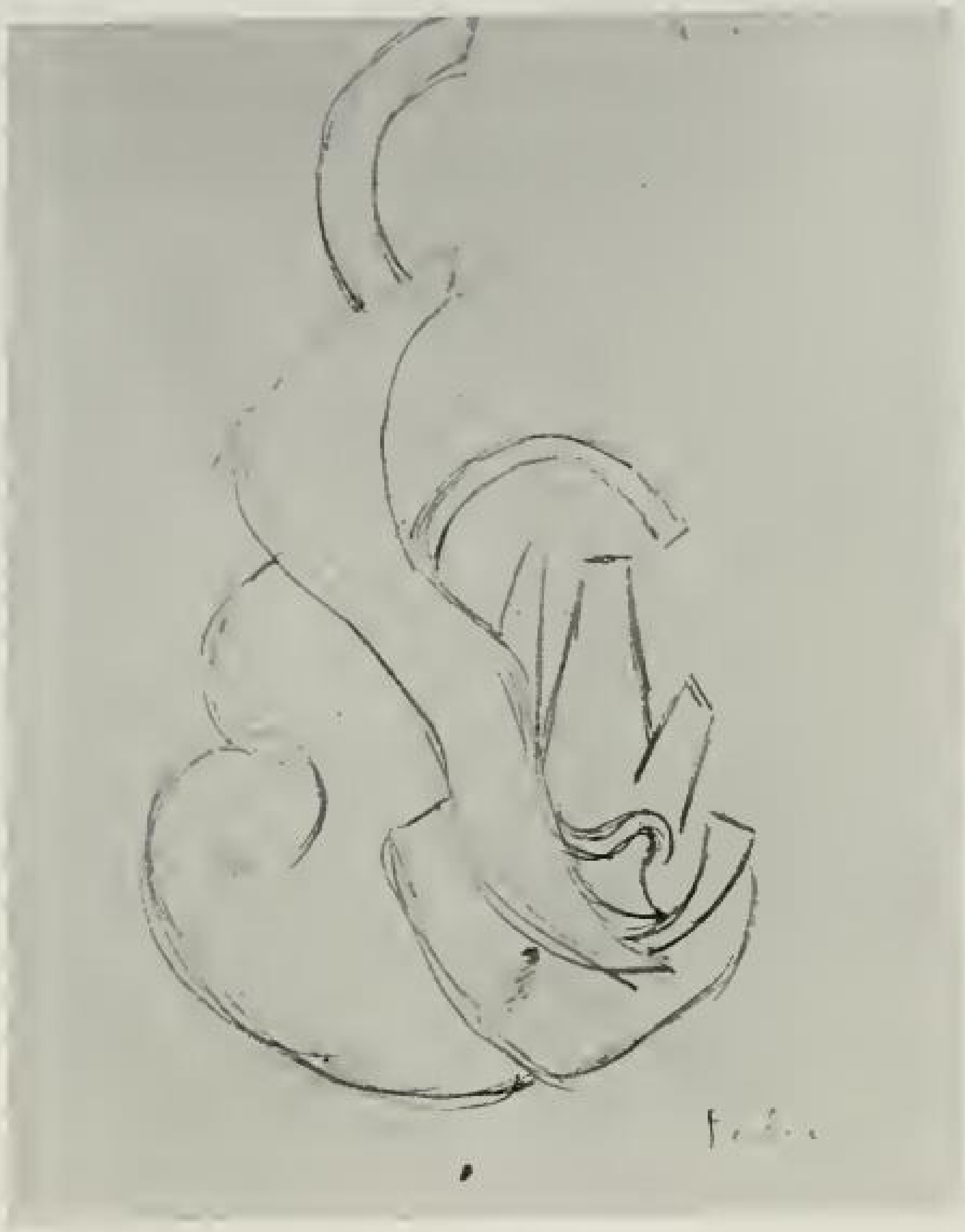
The artist

Exhibitions:

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.21

Kunsthalle Bern, *Picabia*, July 7–September 2, 1962, no.6

Contemporary photographs verify that *Udnie* (no.31) was exhibited at the 1913 Salon d'Automne and not this painting whose thick, wire-like lines suggest a slightly later date in 1913 or early 1914. Unless this second *Udnie* can be identified with a painting exhibited at the Photo-Secession Gallery (New York, January 12–26, 1915) and referred to by critics as *Marriage comique*, it remained in Picabia's possession and was not exhibited until 1962 when the Musée Cantini presented it as *Le Petit Udnie*. It is smaller than the first *Udnie* (no.31), and might be distinguished by the title *"Little" Udnie*, but the title in French should be amended to *La petite Udnie* since her sex is unquestionably female.



36 Udnie. Study for ? c.1913

Pencil, 9 1/2 x 7 3/4" (24 x 19.5 cm.)

Inscribed l.r. "Picabia"; u.r. "Udnie"

Lent by Schwarz Gallery, Milan

Provenance:

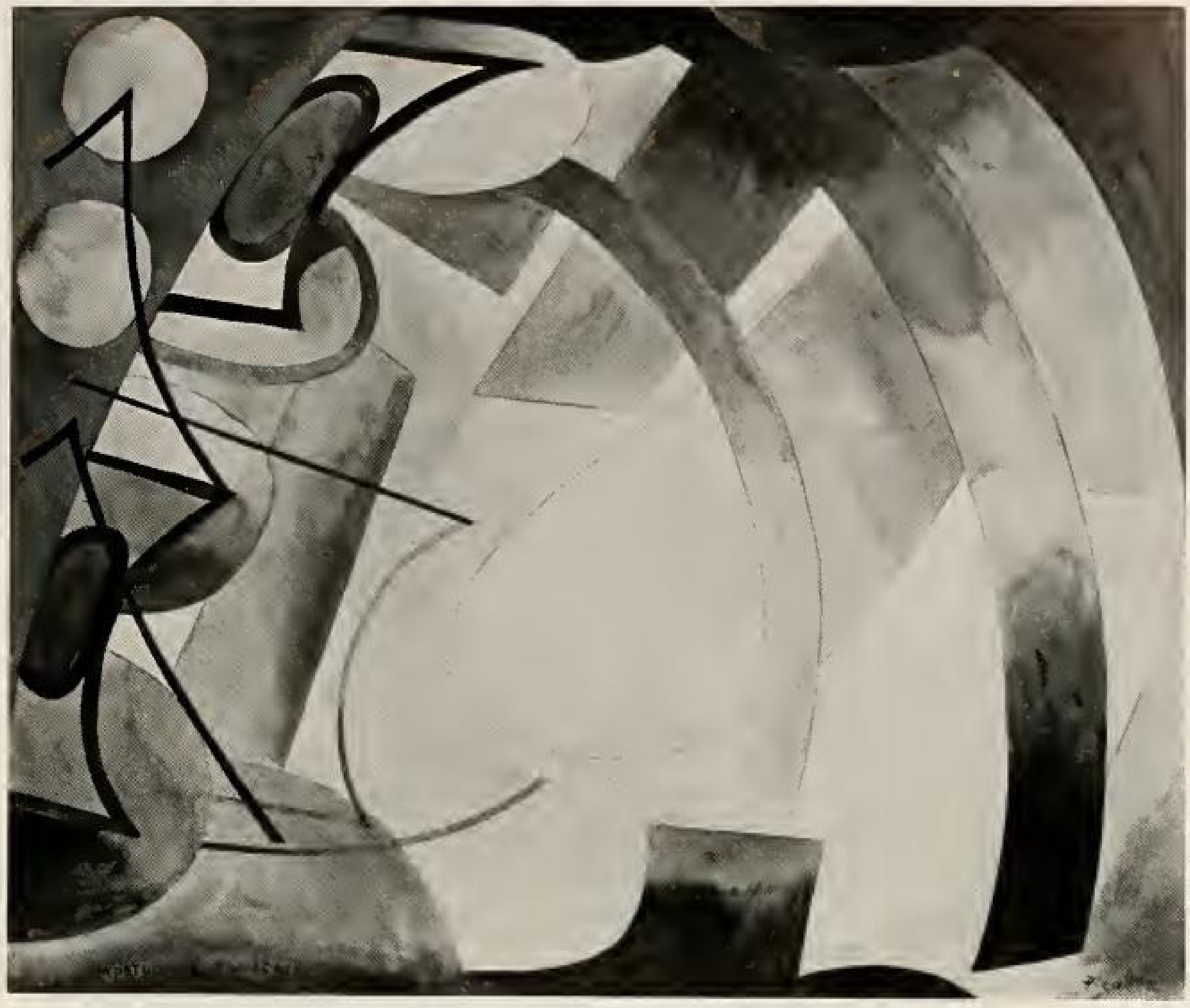
Mme. Simone Collinet

Exhibitions:

Galerie Krugier, *Dada,* Geneva, February 17–March 30, 1966, no.50

Civico Padiglione, *Dada in Italia,* Milan, June 24–September 30, 1966, no.50

Museum Morsbroich Leverkusen, *Picabia,* February 7–April 2, 1967, no.11



37 French Impetuosity. (Impétuosité française).

c.1913–1914

Watercolor on composition board, 21¼ x 25½″ (54 x 64.8 cm.)

Inscribed l.r. "Picabia"; l.l. "Impétuosité Française"

Collection Galerie Denise René, Paris

Provenance:

Private Collection

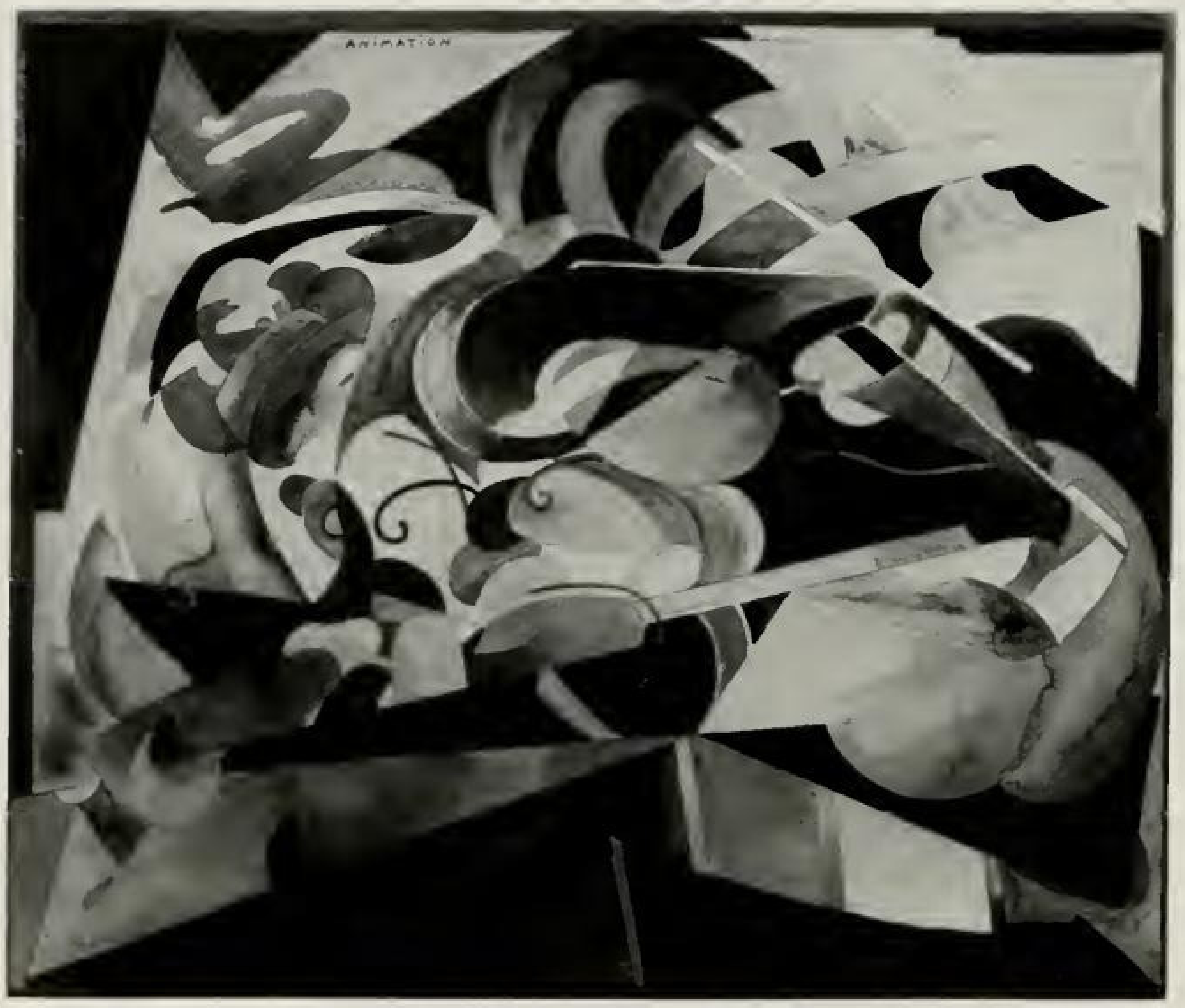
Exhibitions:

Galerie Knoedler, *Les Soirées de Paris*, Paris, May 16–June 30, 1958, no.25

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.23

Kunsthalle Bern, *Picabia*, July 7–September 2, 1962, no.9

Hatton Gallery and the Institute of Contemporary Arts, *Picabia*, London, March–April 1964, no.11



38 Animation. 1914

Watercolor, 20¾ x 25¼″ (52.8 x 64.1 cm.)

Inscribed l.l. "Picabia 1914"; u.l. "Animation"

Rosamond Bernier Collection, New York

Provenance:

Mr. and Mrs. Roland Penrose, London
Paul Eluard, Paris

Exhibitions:

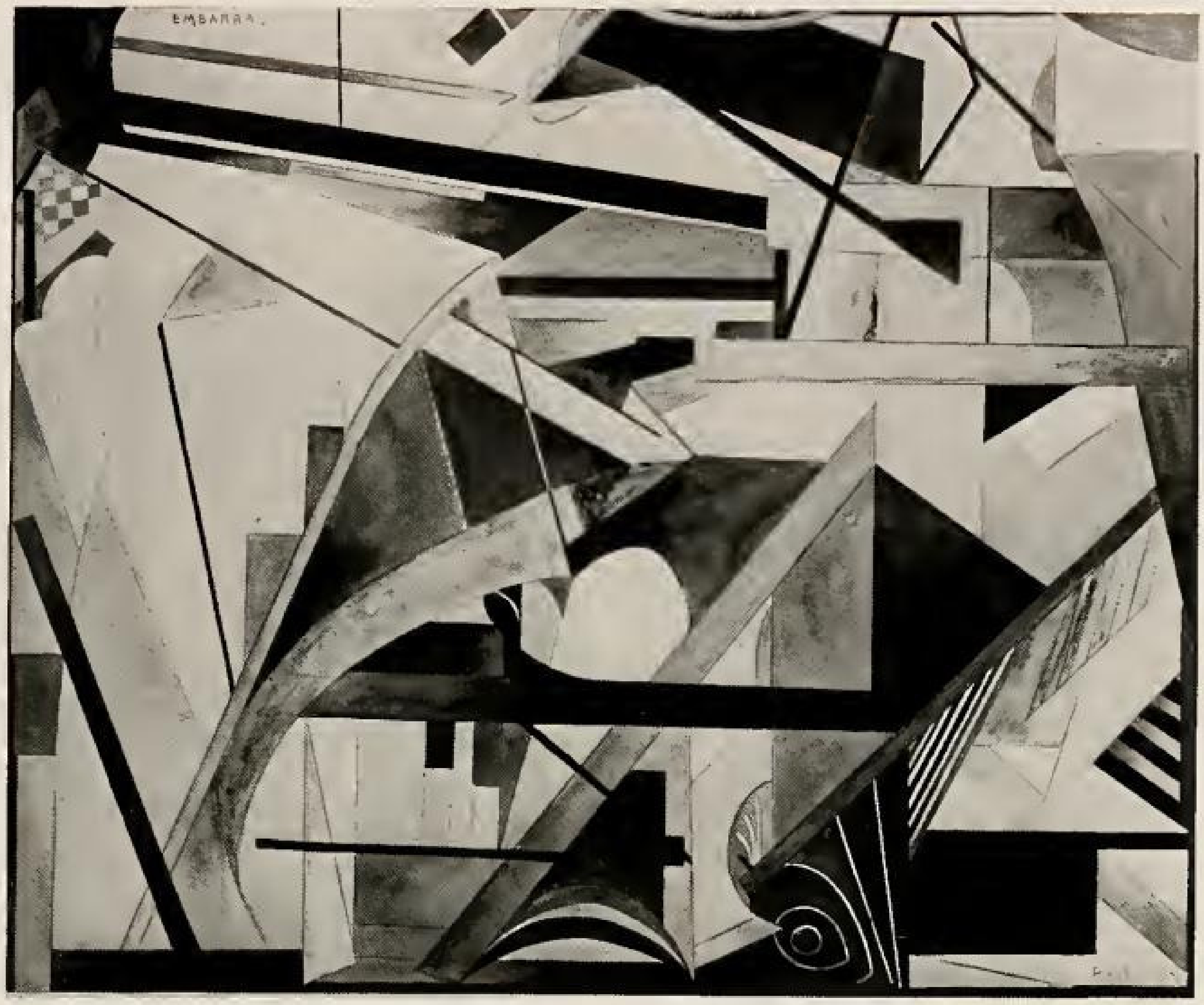
The London Gallery, *The Cubist Spirit in Its Time*, London, March 18–May 3, 1947, no.27

Matthiesen Gallery, *Picabia*, London, October–November 1959, no.19

Kunsthalle Bern, *Picabia*, July 7–September 2, 1962, no.8

Hatton Gallery and the Institute of Contemporary Arts, *Picabia*, London, March–April 1964, no.12

Animation, unlike most of Picabia's contemporary paintings, seems to harbor no philosophical comment or reference to specific episodes in his life, although its formal properties – composition, line, form and color – do suggest a psychological state of "animation."



39 Predicament. (L'Embarras). 1914

Watercolor, $20^{7}/_{8} \times 25^{5}/_{8}''$ (53 x 65 cm.)

Inscribed l.r. "Picabia 1914"; u.l. "Embarras"

Collection Mrs. M. Victor Leventritt, New York

Provenance:

Leo Castelli Gallery, New York
André Breton, Paris
Marcel Duchamp
the artist

Exhibitions:

Hôtel Drouot, Duchamp Sale, Paris, March 8, 1926, no.16
Galerie Furstenberg, *Picabia*, Paris, June 5–July 5, 1956, no.12

†40 I See Again in Memory My Dear Udnie. (Je revois en souvenir ma chère Udnie). c.1914

Oil on canvas, 98½ x 78¼" (250 x 198.8 cm.)

Inscribed l.r. "Picabia"; l.l. "Je Revois En Souvenir Ma Chère Udnie"

Collection The Museum of Modern Art, New York, Hillman Periodicals Fund, 1954

Provenance:

Sidney Janis Gallery, New York

Léonce Rosenberg, Paris

the artist

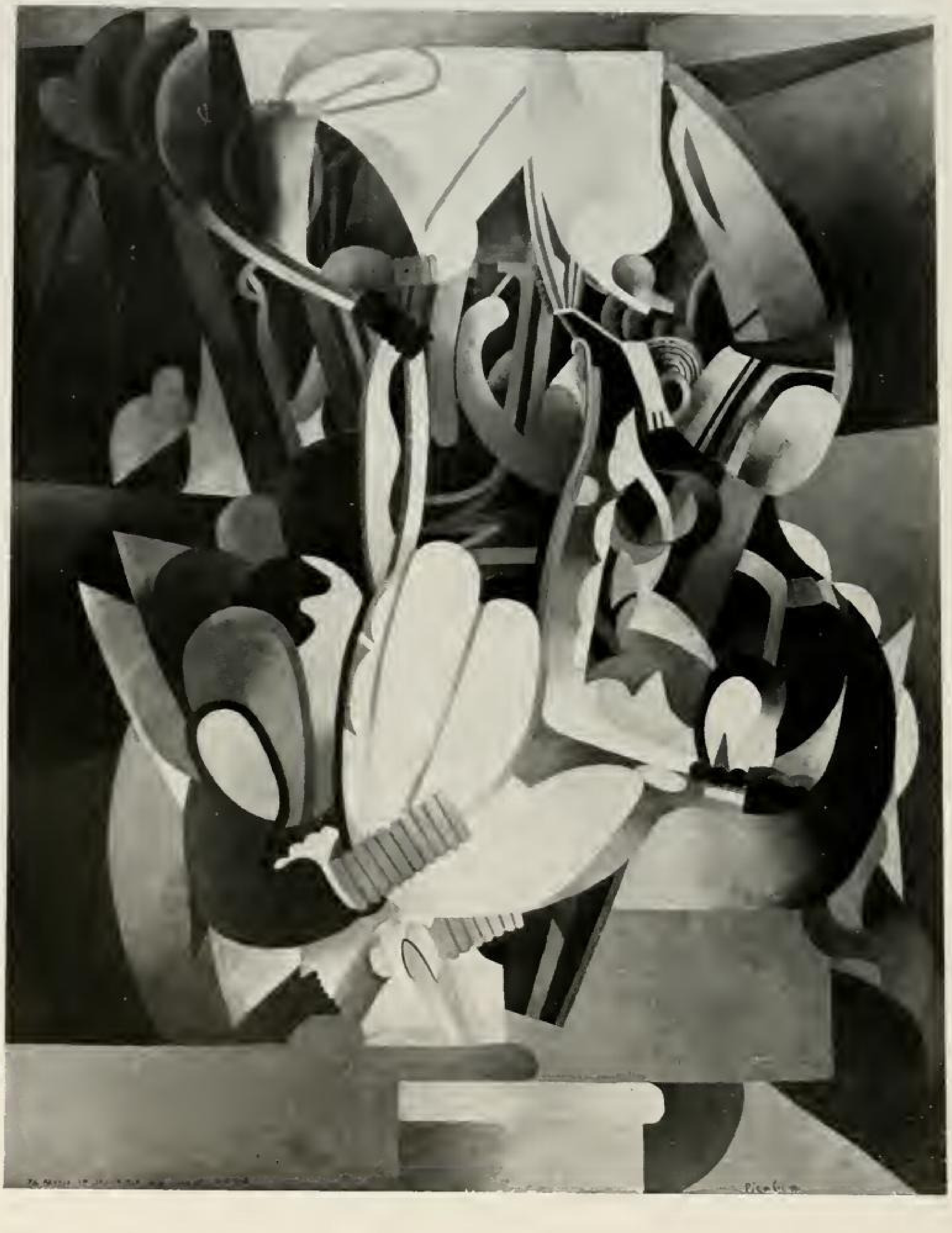
Exhibitions:

Little Gallery of the Photo-Secession [291], *Picabia*, New York, January 12–26, 1915

Galerie Léonce Rosenberg, *Picabia*, Paris, December 9–31, 1930, no.7

Galerie René Drouin, *491*, Paris, March 1949, no.9

The Museum of Modern Art *Dada, Surrealism and Their Heritage*, Rubin, ed., New York, March 27–June 9, 1968, no.261



Literature:

Anonymous (probably E. L. Carey), "Art at Home and Abroad: News and Comments," *New York Times*, January 24, 1915, sect. 5, p.11 (reprinted in *Camera Work*, New York, no.48, October 1916, p.17)

Pearlstein, "The Symbolic Language of Francis Picabia," *Arts*, New York, January 1956, pp.41–2

Rosenblum, *Cubism and Twentieth-Century Art*, New York, 1961, p.156

Camfield, "The Machinist Style of Francis Picabia," *The Art Bulletin*, New York, September–December 1966, p.313

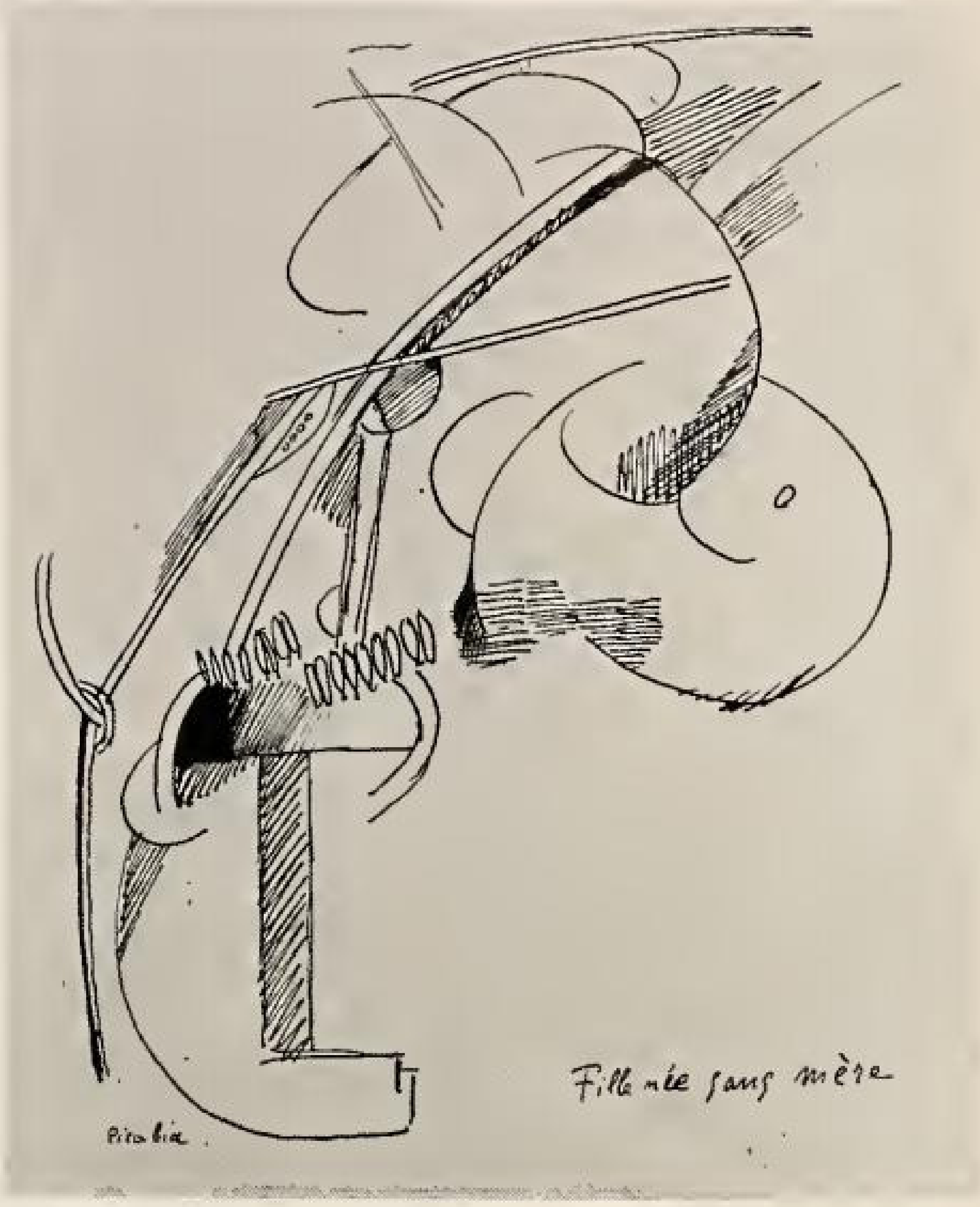
The Museum of Modern Art, *Dada, Surrealism and Their Heritage*, Rubin, ed., New York, 1968, p.27

Hamilton, *Painting and Sculpture in Europe, 1880 to 1940*, Baltimore, 1967, pp.242–3

Will-Levaillant, "Picabia et la machine," *Revue de l'art*, Paris, no.4, 1969, p.78

Rubin, *Dada and Surrealist Art*, New York, 1969, p.54

The legacies of Cubism and of Duchamp's 1912 painting of *The Bride* (which he gave to Picabia) are evident in this work, but they have been transformed into one of the finest paintings in Picabia's oeuvre and an outstanding example of abstraction in French art prior to the First World War.



†41 Girl Born without a Mother. (Fille née sans mère). c.1915

Ink, $10^1/_2$ x $8^1/_2$" (26.7 x 21.6 cm.)

Inscribed l.l. "Picabia"; l.r. "Fille née sans mère"

Collection The Metropolitan Museum of Art, New York, The Alfred Stieglitz Collection, 1949

Provenance:

Alfred Stieglitz

Exhibitions:

Modern Gallery, *Picabia*, New York, January 5–25, 1916, no.12

The Museum of Modern Art, *Alfred Stieglitz Collection*, New York, June 10–August 31, 1947, no.86

Art Institute of Chicago, *Alfred Stieglitz*, 1948, no. 121

The Museum of Modern Art, *The Machine*, Hultén, ed., New York, November 30, 1968–February 9, 1969, p.82

Literature:

Haviland, Statement in *291*, nos.7–8, September-October 1915

Pearlstein, "The Symbolic Language of Francis Picabia," *Arts*, New York, January 1956, pp.37–43

Bonnet, "Apollinaire et Picabia," *Revue des Lettres Modernes*, Paris, November 1963, p.73

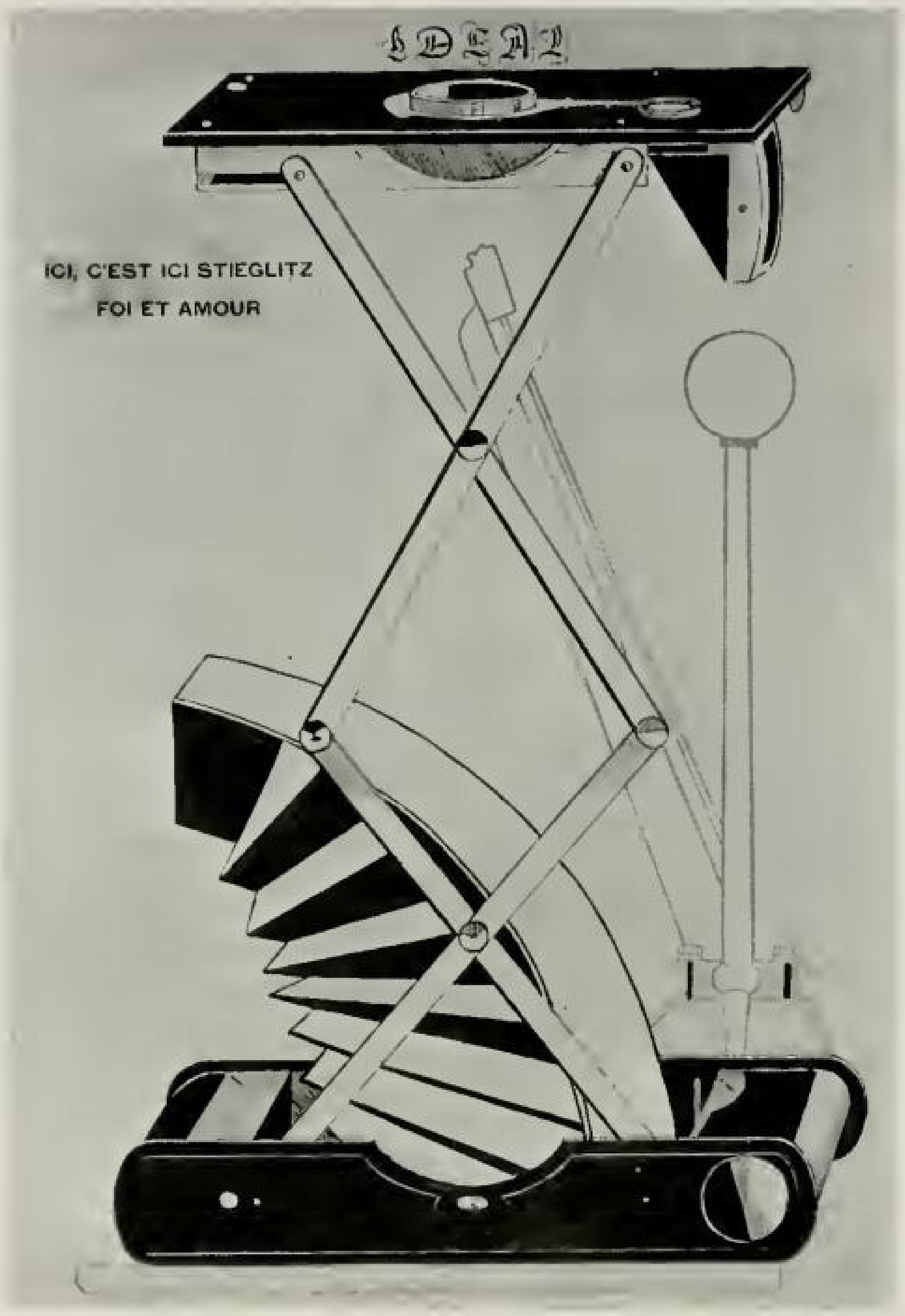
Camfield, "The Machinist Style of Francis Picabia," *The Art Bulletin*, New York, September–December 1966, p.314

The Museum of Modern Art, *The Machine*, Hultén, ed., 1968, pp.82–3

Will-Levaillant, "Picabia et la machine," *Revue de l'art*, Paris, no.4, 1969, p.78

Rubin, *Dada and Surrealist Art*, New York, 1969, p.53

This drawing is close in style to *I See Again in Memory My Dear Udnie* (no.40), but a clearer suggestion of springs and rods also associates it with the machinist paintings of 1915 – the year in which *Girl Born without a Mother* is first documented by a reproduction in *291* (no.4, June 1915). This concept of the machine as a girl born without a mother (reversible to woman as a machine that serves man) continued in Picabia's painting (no.49) and his poetry (*Poèmes et dessins de la fille née sans mère*, Lausanne, 1918). It has also continued to interest historians, prompting references to alchemy as a magical means of fertilization (see Hultén above), to the birth of Athena from the forehead of Zeus and the feminine gender of the French noun "machine" (see Pearlstein above). However, even if one adds the Old Testament story of the creation, the genealogy of Picabia's *Girl Born without a Mother* has not yet been fully established.



†42 Here, This Is Stieglitz. (Ici, c'est ici Stieglitz).

1915

Ink, $29^{7}/_{8}$ x 20″ (75.9 x 50.8 cm.)
Inscribed l.r. "F. Picabia/1915/New York";

u.l. "Ici, c'est ici Stieglitz/foi et amour"; u.c. "Ideal"

Collection The Metropolitan Museum of Art, The Alfred Stieglitz Collection, 1949

Provenance:

Alfred Stieglitz

Exhibitions:

An American Place, Exhibition, New York, October 27–December 27, 1937, no.66

Philadelphia Museum of Art, *Alfred Stieglitz*, March 1944–January 1947, no.169

The Whitney Museum of American Art, *The Decade of the Armory Show*, New York, February–April 1963, no.28

The Museum of Modern Art, Hultén, ed., *The Machine*, New York, November 30, 1968–February 9, 1969, p.87

Literature:

Buffet-Picabia, "Some Memories of Pre-Dada: Picabia and Duchamp," *The Dada Painters and Poets*, Robert Motherwell (ed.), New York, 1951, pp.257–58

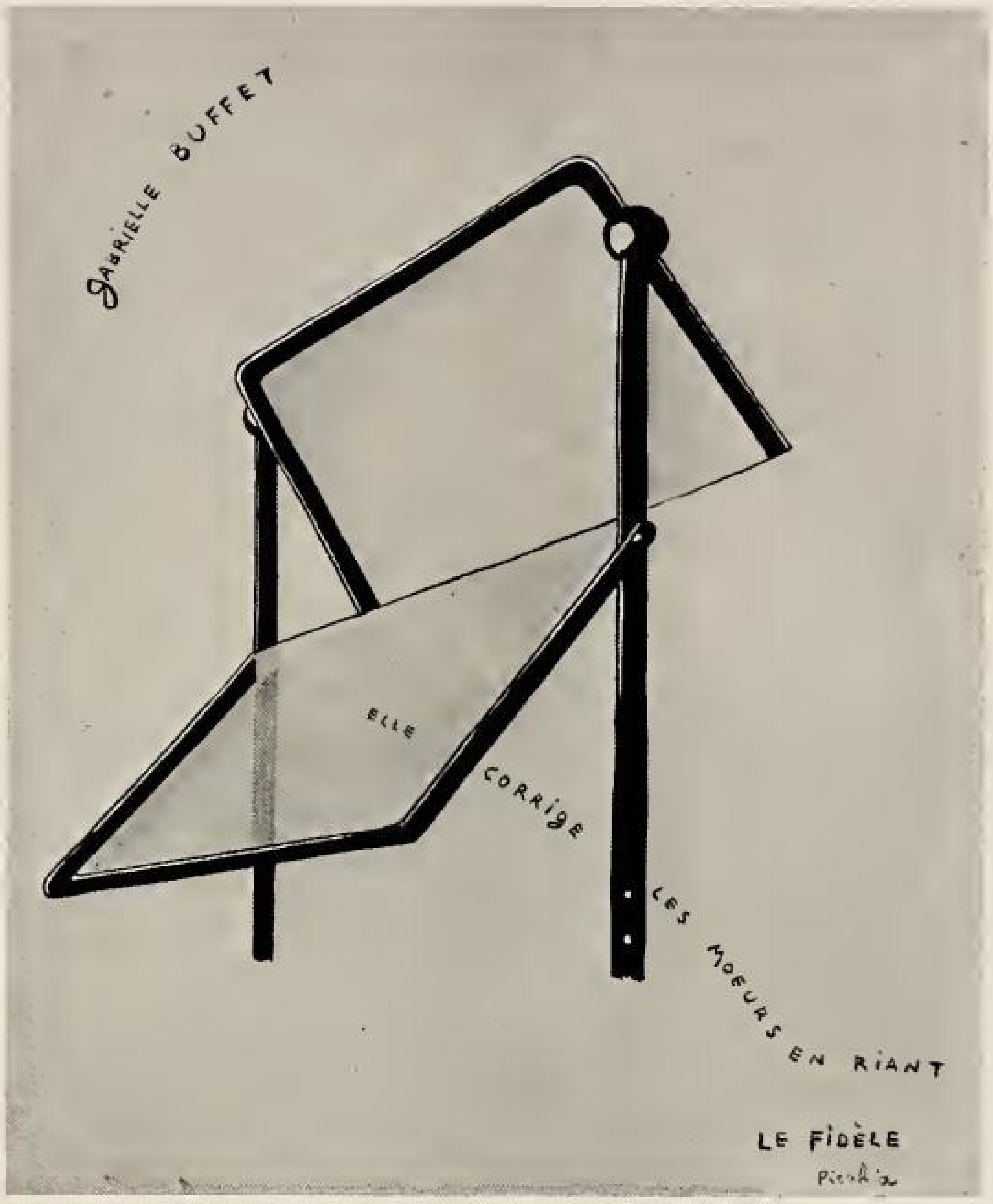
Camfield, "The Machinist Style of Francis Picabia," *The Art Bulletin*, New York, September–December 1966, p.314

The Museum of Modern Art, *Dada, Surrealism and Their Heritage*, Rubin, ed., New York, 1968, p.27

Will-Levaillant, "Picabia et la machine," *Revue de l'art*, Paris, no.4, 1969, p.79

Rubin, *Dada and Surrealist Art*, New York, 1969, p.56

Number 5–6 of *291* (July–August 1915) was devoted almost exclusively to such machine object-portraits by Picabia, and, as substantial numbers of *291* were regularly mailed to Paris, his new machinist style was known there by the late summer of 1915.



*43 Gabrielle Buffet. She Corrects Manners Laughingly. (Elle corrige les moeurs en riant). 1915

Gouache and watercolor on board, 23 x $18^{1}/_{2}$″ (58.5 x 47 cm.)

Inscribed l.r. "Le Fidèle/Picabia"; u.l. "Gabrielle Buffet"; l.r. "Elle corrige les moeurs en riant"

Collection Mr. and Mrs. Arthur A. Cohen, New York

Provenance:

Cordier-Ekstrom, Inc., New York
Brook Street Gallery, London
Marcel Duchamp
the artist

Exhibitions:

Modern Gallery, *Picabia*, New York, January 5–25, 1916, no.10

Hôtel Drouot, Duchamp Sale, Paris, March 8, 1926, no.18

The Museum of Modern Art, *The Machine*, Hultén, ed., New York, November 30, 1968–February 9, 1969, p.92

Literature:

The Museum of Modern Art, *The Machine*, Hultén, ed., New York, 1968, p.92

In the early fall of 1915, Gabrielle Buffet-Picabia went to New York to save or "shield" her husband from the consequences of his status as a military deserter. This may have prompted him to select an automobile windshield for her object-portrait, but interpretation is largely guesswork in the face of a mocking signature by Picabia "the faithful" who was never noted for his fidelity.

†44 This Thing Is Made to Perpetuate My Memory. (Cette chose est faite pour perpétuer mon souvenir. Les Disques). 1915

Oil and metallic paint on board, 39 x 40″ (99 x 101.6 cm.)

Inscribed l.l. "Picabia"; u.c. "Cette Chose Est Faite Pour Perpétuer Mon Souvenir/Lis/C'est Clair Comme Le Jour"; l.l. "Ils Tournent"; l.r. "Vous Avez Des Oreilles Et Vous N'Entendrez Pas"

Collection The Arts Club of Chicago

Provenance:

The Rose Fried Gallery, New York

Mme. Buffet-Picabia, Paris

Exhibitions:

Modern Gallery, *Picabia*, New York, January 5–25, 1916, no.2

probably *Salon des Indépendants*, Paris, January 28–February 29, 1920, no.3550

probably Au Sans Pareil, *Picabia*, Paris, April 16–30, 1920, no.5 (as "C'est clair comme le jour")

Galerie Colette Allendy, *Picabia*, Paris, October 18–November 16, 1946, no.5 (as "Les Disques")

Galerie Chalette, *Construction and Geometry in Painting*, New York, March 31–June 4, 1960

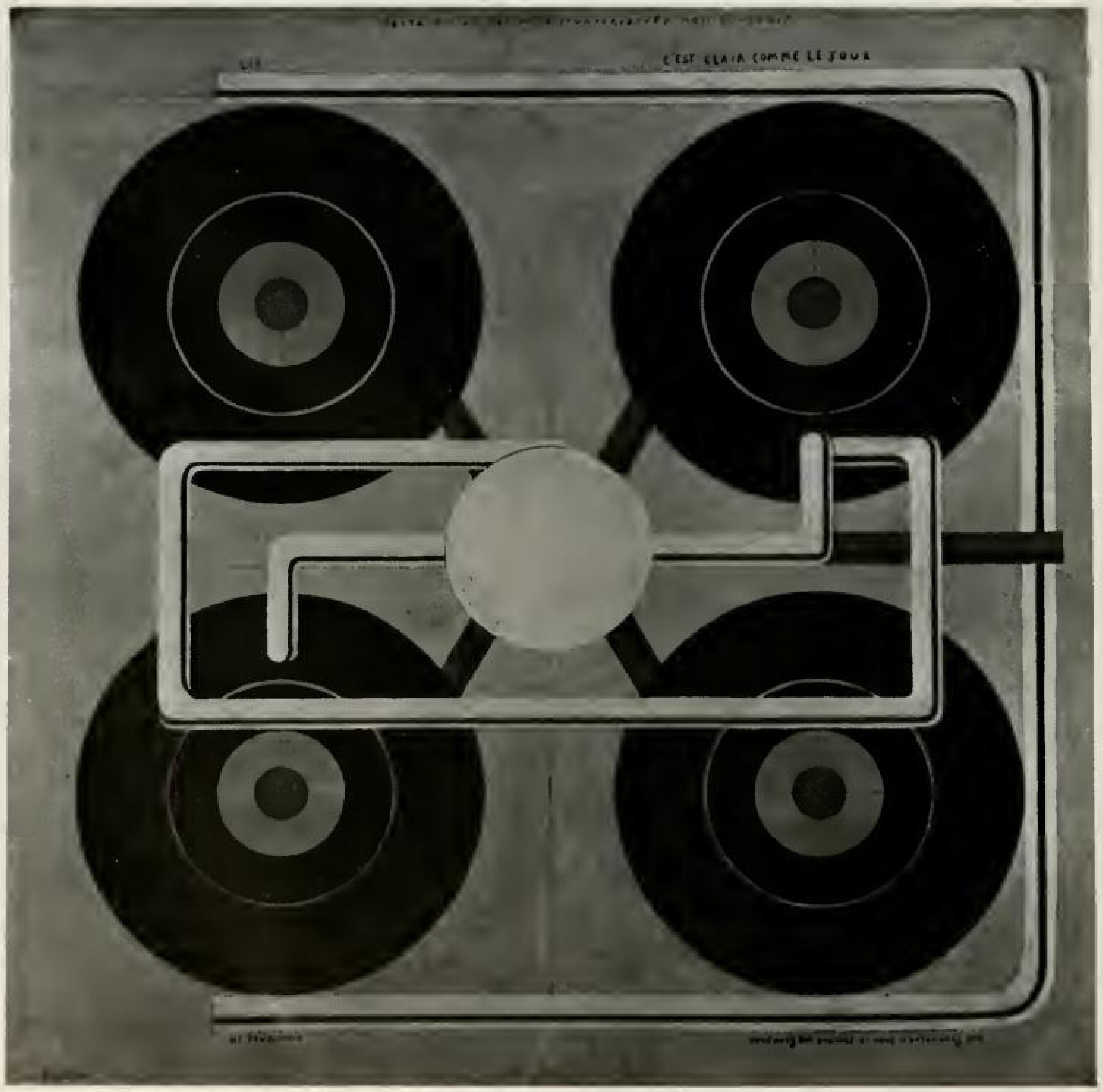
Albright-Knox Art Gallery, *Plus by Minus*, Buffalo, March 3–April 14, 1968, no.152

Literature:

The Sun, "Happening in the World of Art," New York, January 23, 1916, sect. 5, p.8

Camfield, "The Machinist Style of Francis Picabia," *The Art Bulletin*, New York, September–December 1966, p.316

Beginning with his machinist style, Picabia often printed comments as well as titles on the paintings. These inscriptions are always significant, though often their veiled meanings cannot be determined. Here one inscription – "They turn. You have ears and will not hear" – probably identifies the black discs as gramophone records, but the instruction to "Read," "It is as clear as day" merely mocks the spectator and undermines the visual order of this striking composition.


LIS
C'EST CLAIR COMME LE JOUR

45 Reverence. (Révérence). 1915

Oil and metallic paint on board, 39¼ x 39¼″ (99.7 x 99.7 cm.)

Inscribed l.r. "Picabia"; u.c. "Reverance"; l.l. "Objet qui ne fait pas l'éloge du temps passé"

Collection The Baltimore Museum of Art, Sadie A. May Collection

Provenance:

Mrs. Sadie A. May

Rose Fried Gallery, New York

Mme. Buffet-Picabia, Paris

Exhibitions:

Modern Gallery, *Picabia*, New York, January 5–25, 1916, no.3

Salon des Indépendants, Paris, January 28–February 29, 1920, no.3555

Au Sans Pareil, *Picabia*, Paris, April 16–30, 1920, no.4

Galerie René Drouin, *491*, Paris, March 1949, no.15

Rose Fried Gallery, *Picabia*, New York, February 1950, no.4 (as "Dédée d'Amérique")

Rose Fried Gallery, *Duchamp and Picabia*, New York, December 7, 1953–January 8, 1954, no.2

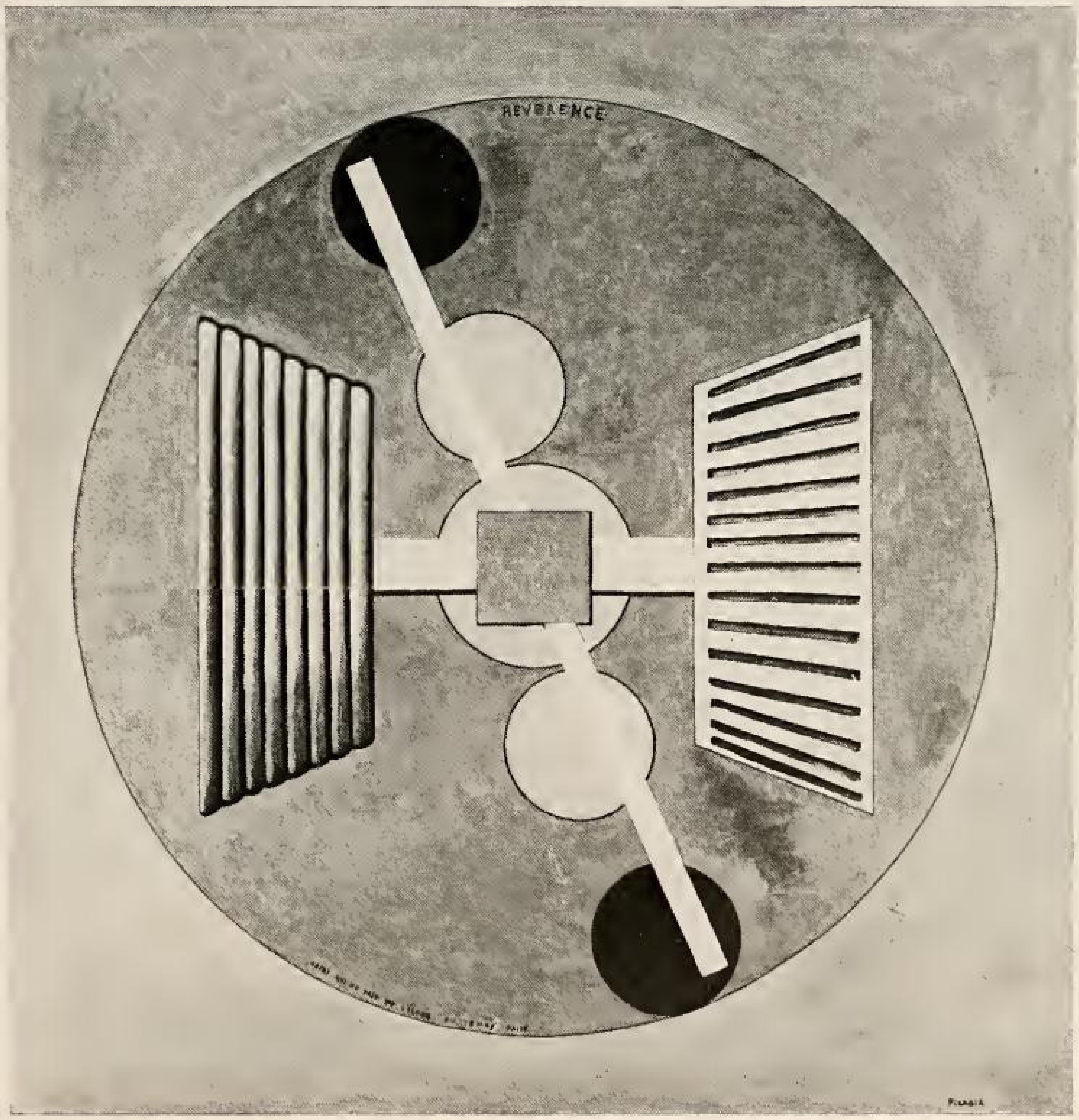
Michigan State University, *Turn of the Century Exhibition*, East Lansing, April 10–May 4, 1964

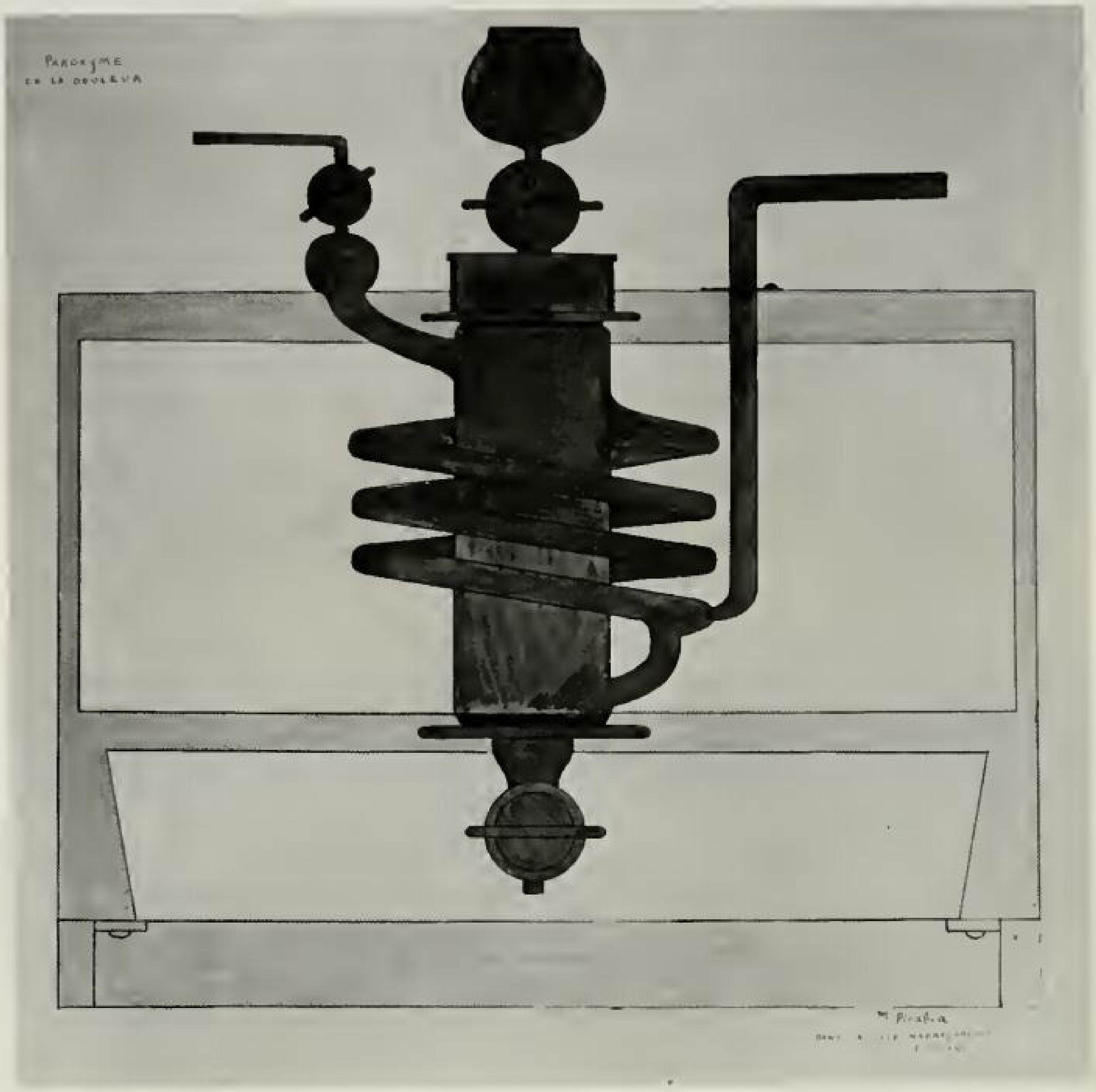
Baltimore Museum of Art, *1914*, October 6–November 15, 1964, no.186

Literature:

The Christian Science Monitor, "Picabia's Puzzles," Boston, January 29, 1916

Camfield, "The Machinist Style of Francis Picabia," *The Art Bulletin*, New York September–December 1966, p.316





46 Paroxysm of Sadness. (Paroxyme de la douleur).

1915

Oil on board, 31½ x 31½" (80 x 80 cm.)

Inscribed l.r. "F. Picabia/Dans la ville Madréporique/September 1915"; u.l. "Paroxyme/De La Douleur"

Collection Simone Collinet, Paris

Provenance:

Galerie François Petit, Paris

Exhibitions:

Modern Gallery, *Picabia*, New York, January 5–25, 1916, no.7

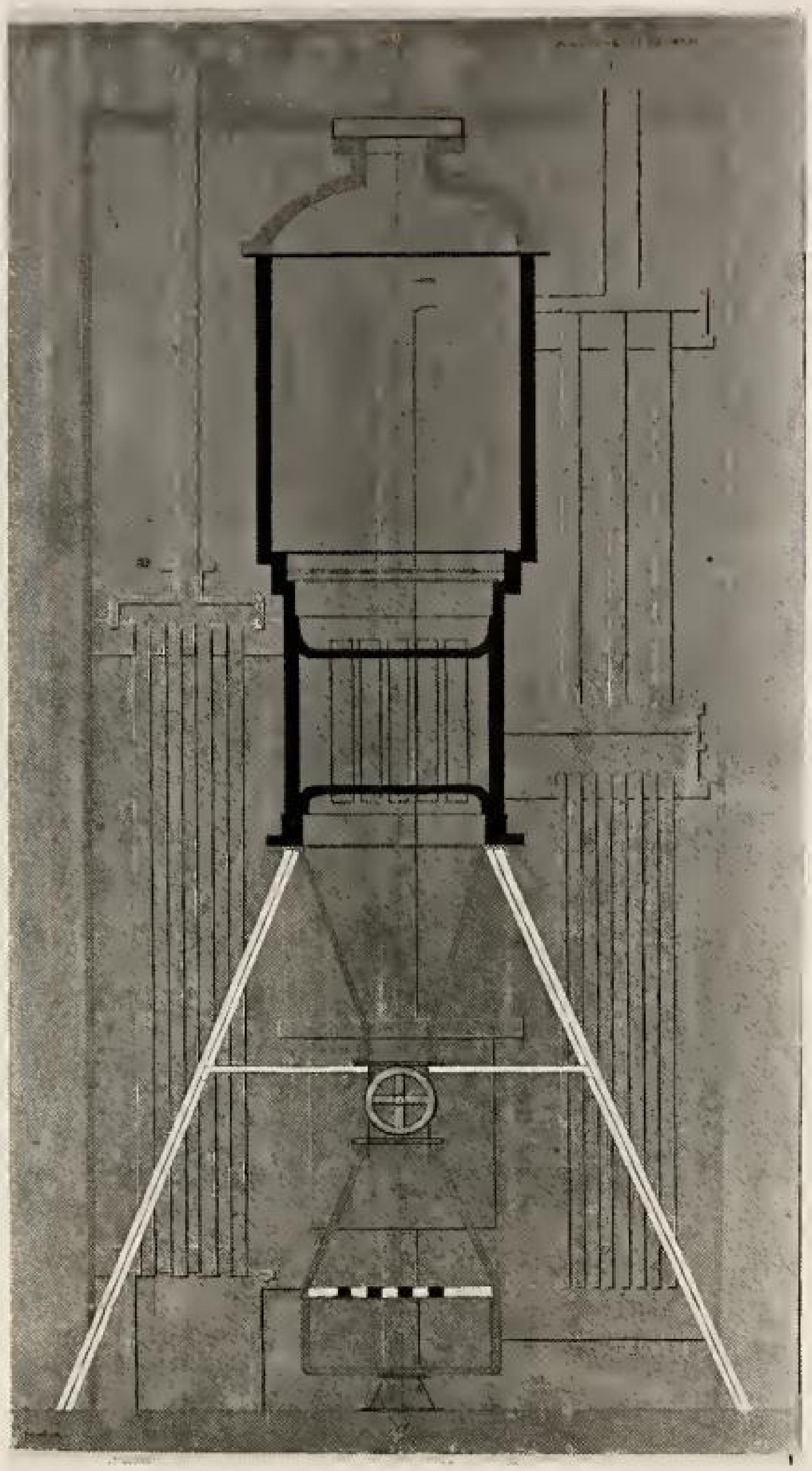
Galerie Furstenberg, *Picabia*, Paris, November 4–December 5, 1964, no.11

Galerie Krugier, *Dada*, Geneva, February 17–March 30, 1966, no.52

Kunsthaus Zürich, *Dada*, October 8–November 17, 1966, no.195

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.14

The Museum of Modern Art, *Dada, Surrealism and Their Heritage*, Rubin, ed., New York, March 27–June 9, 1968, no.262



47 Machine without Name. (Machine sans nom). 1915

Gouache and metallic paint on board, 47 1/2 x 26″

(120.6 x 66 cm.)

Inscribed l.l. "Picabia"; u.r. "Machine Sans Nom"
Collection Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania

Provenance:

G. David Thompson

Rose Fried Gallery, New York.

Exhibitions:

Modern Gallery, *Picabia*, New York, January 5–25, 1916, no.1

Salon des Indépendants, Paris, January 28–February 29, 1920, no.3552

Galerie René Drouin, *491*, Paris, March 1949, no.14

Rose Fried Gallery, *Picabia*, New York, February 1950, no.3

Walker Art Center, *The Classic Tradition in Contemporary Art*, Minneapolis, April 24–June 28, 1953, no.103

Rose Fried Gallery, *Duchamp and Picabia*, New York, December 7, 1953–January 8, 1954, no.3

Contemporary Arts Association of Houston, *The Art of the Machine*, September 25–November 9, 1958

Art Associates of Lake Charles, *The Trojan Horse*, Lake Charles, Louisiana, 1960.

Literature:

Brown, *American Painting from the Armory Show to The Depression*, Princeton, 1955, pp.112–13, 117.

48 A Little Solitude in the Midst of Suns. (Petite Solitude au milieu des soleils). c.1915–1920

Ink and gouache, $18^7/_8 \times 13^1/_2$" (48 x 34.5 cm.)

Inscribed l.r. "Picabia";
u.r. "Petite Solitude/Au Milieu Des Soleils";
l.l. "Tableau Peint Pour Raconter Non Pour Prouver"

Lent by Schwarz Gallery, Milan

Provenance:

Mme. Olga Picabia

Exhibitions:

Galerie Krugier, *Dada*, Geneva, February 17–March 30, 1966, no.63

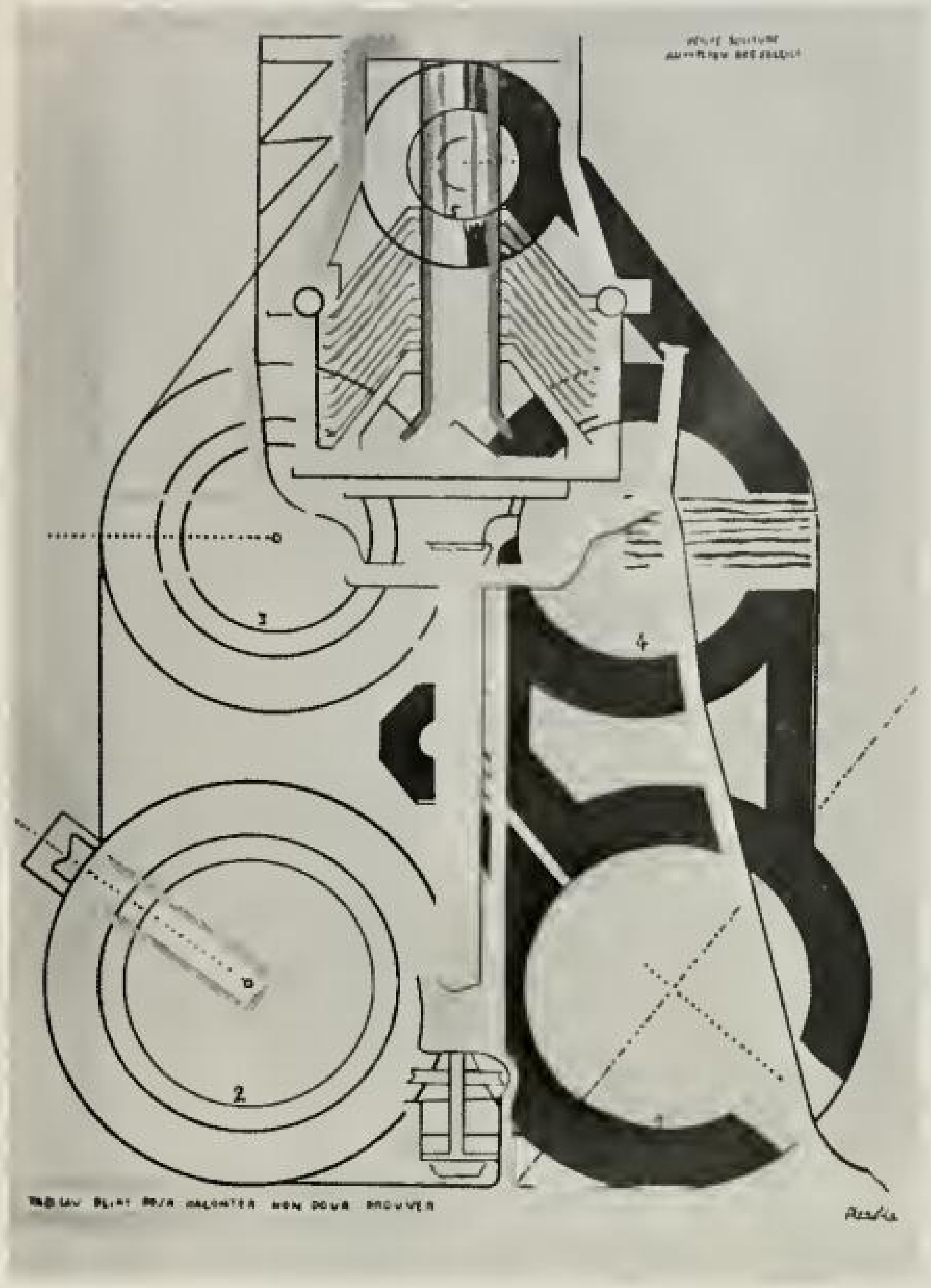
Civico Padiglione, *Dada in Italia*, Milan, June 24–September 30, 1966, no.62

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.31

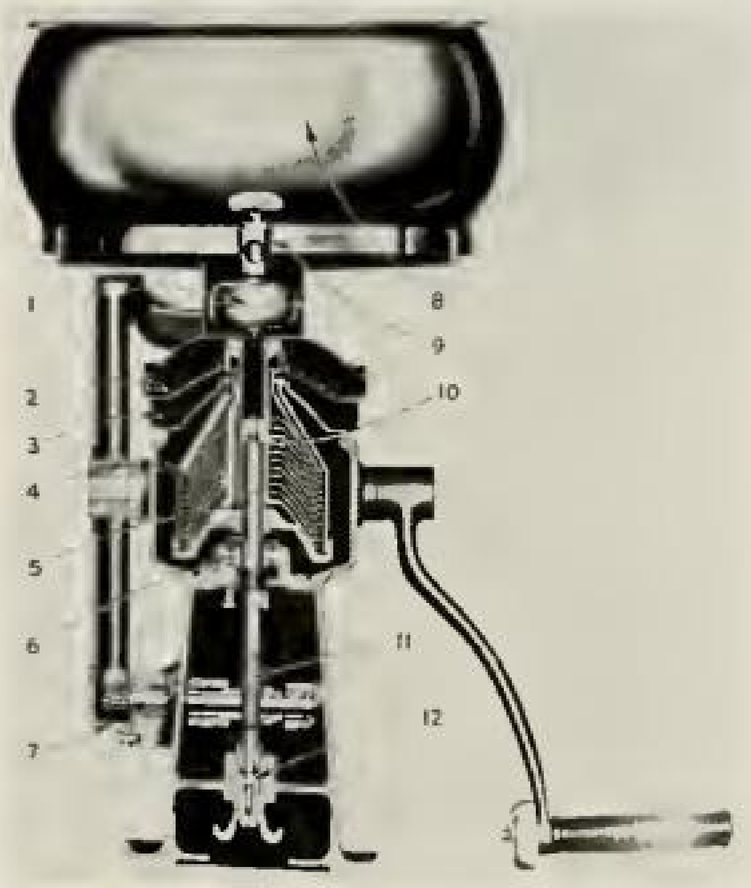
Musée de Strasbourg, *Europe 1918*, May 8–September 15, 1968, no.197

Literature:

The Museum of Modern Art, *The Machine*, Museum of Modern Art, Hutén, ed., New York, 1968, p.85


PETITE SOLITUDE AU MILIEU DES SOLEILS
3
4
2
TABLEAU PEINT POUR RACONTER NON POUR PROUVER
Picabia

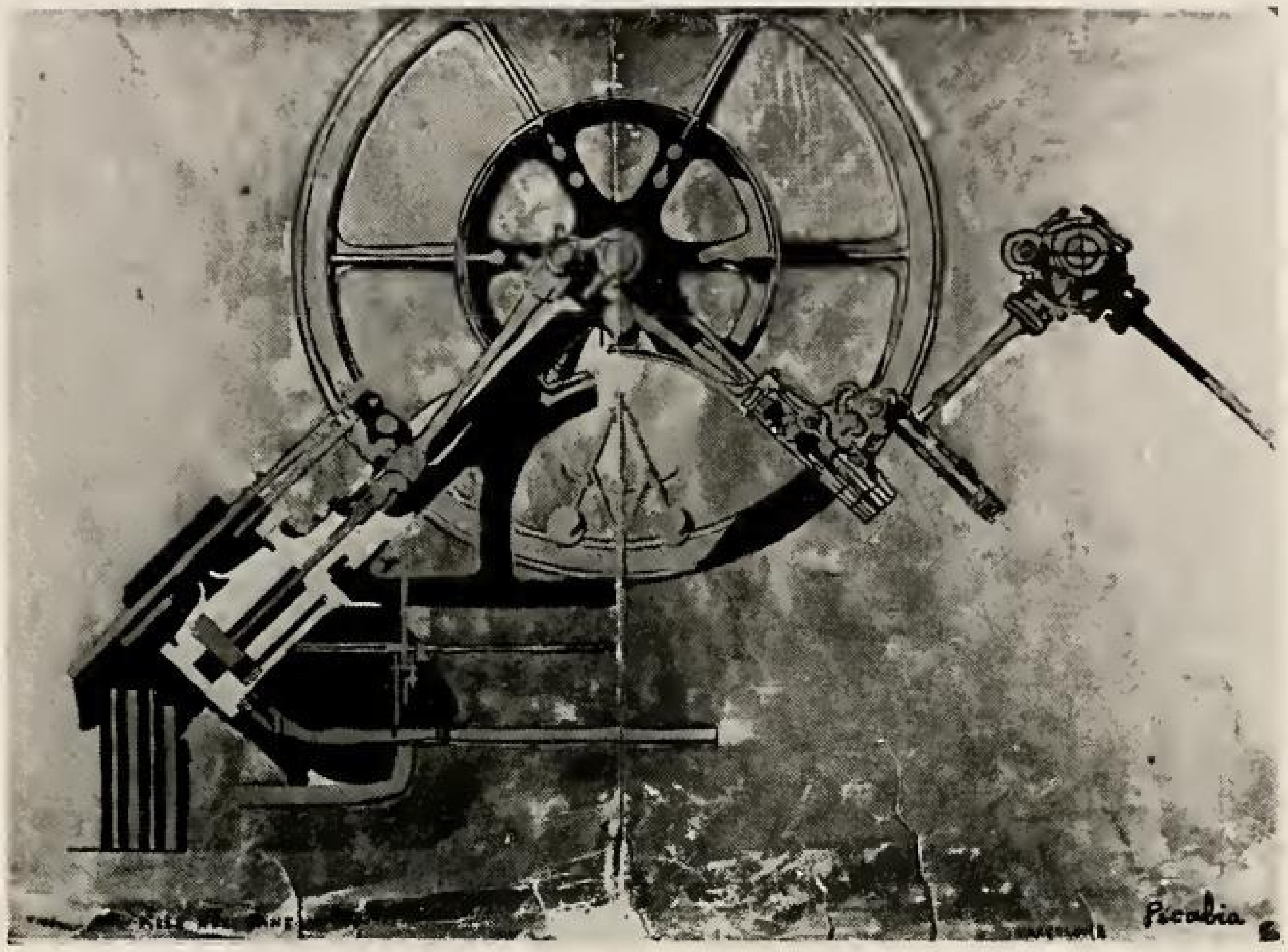
The location of the original version of *A Little Solitude in the Midst of Suns* (first exhibited by this title at the Modern Gallery, New York, January 1916) is unknown. At least three versions of it are now extant – the Schwarz Gallery painting in this exhibition, another in the Reutersward collection in Stockholm, and a third formerly at the Kaplan Gallery in London. Still more versions are known through reproductions. All differ from each other in size, media and details. Some of them were probably done after the original – perhaps in 1920 when Marie de La Hire published a booklet (*Francis Picabia*, Galerie La Cible, Paris, 1920) with a deluxe edition bearing tipped-in prints that Picabia may have hand-tinted.



No suggestions regarding the content of *A Little Solitude...* have been made until recently when K. G. Pontus Hultén related the title to the female sex organ (*The Machine*, Museum of Modern Art, New York, 1968, p.85) and Mme. Buffet-Picabia claimed that the title was derived from a poem by Jules Laforgue (conversation with the author, July 1965). More satisfying interpretations await a correlation of such ideas with the inscriptions on *A Little Solitude...* and its machine sources. The latter include a separator (fig. 48a) and an unidentified machine; in the original painting (reproduced in *Arts and Decoration*, New York, April 1916, p.286) the inscriptions also include a key in the lower right corner that identifies the numbered circles or "suns":

1. Soleil ecclésiastique
2. Soleil interne de lycée
3. Soleil maître d'Hôtel
4. Soleil officier supérieur
5. Soleil officier artiste

The identity of these "suns" suggest Duchamp's malic moulds, and it is worth noting that they have been "separated" in an arrangement that reserves for the artist a "little" sun at the top.



49 Girl Born without a Mother. (Fille née sans mère). c.1916–1918

Gouache, gold metallic paint and railway machine diagram, 19⁵/₈ x 25¹/₂" (50 x 65 cm.)

Inscribed l.l. two words effaced followed by "Fille née sans mère"; l.r. "Barcelona Picabia"

u.c. effaced words "Cette machine le pouvoir"?

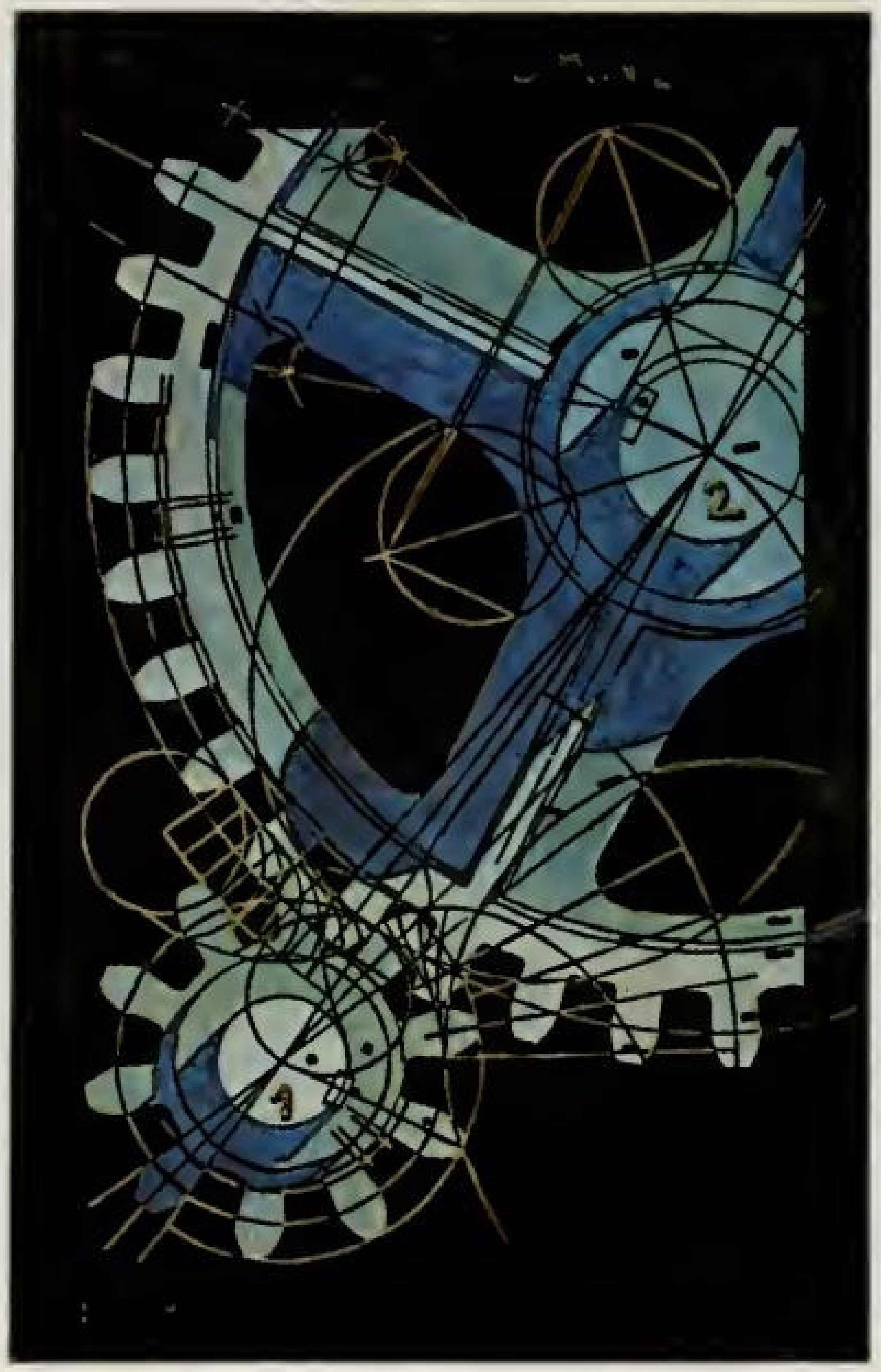
Collection Mr. and Mrs. Arthur A. Cohen, New York

Provenance:

Brook Street Gallery, London

Exhibitions:

The Museum of Modern Art, *The Machine*, Hultén, ed., New York, November 30, 1968–February 9, 1969, p.83



50 Machine Turn Quickly. (Machine tournez vite). c.1916–1918

Gouache on board, $19^1/_4$ x $12^5/_8$″ (49 x 32 cm.)

Inscribed l.r. "Picabia"; top "Machine Tournez Vite"; l.l. "1 Femme/2 Homme"

Collection Mr. and Mrs. Fred Shore, New York

Provenance:

Schwarz Gallery, Milan

Exhibitions:

Galleria Schwarz, *Picabia*, Milan, May 5–June 1, 1964, no.2

Galerie Krugier, *Dada*, Geneva, February 1966, no.53

Civico Padiglione, *Dada in Italia*, Milan, June 24–September 30, 1966, no.52

Kunsthaus Zürich, *Dada*, October 8–November 17, 1966, no.196

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.18

The Museum of Modern Art, *Dada, Surrealism and Their Heritage*, Rubin, ed., New York, March 27–June 9, 1968, no.263

51 Study for Sweetheart. (Etude pour Novia). c.1916–1917

Watercolor, 22¼ x 17" (56.5 x 43.2 cm., frame window)

Inscribed l.r. "Picabia"; l.l. "Etude Pour Novia"

Collection Mr. and Mrs. Robert Motherwell, New York

Provenance:

Weyhe Gallery, New York

Exhibitions:

Rose Fried Gallery, *Picabia*, New York, February 1950, no.11

Sidney Janis Gallery, *Dada*, New York, April 15–May 9, 1953, no.167

Picabia painted at least four *Sweethearts* during his machinist period, all of them somewhat different in style, though possessing similar images of wheels and shafts. The only well-documented version was signed and dated 1917 and served as the cover for the first issue of *391* (Barcelona, January 25, 1917). The full title of that painting, *Sweetheart of the First Occupant* (*Novia au premier occupant*), identifies the sweetheart with Eve, a woman born without a mother, and suggests a role of creator-god for the artist, given his ability to create without the collaboration of a mother.

*52 Mechanical. (Mécanique). c.1916–1918

Ink and watercolor on board, 22¼ x 18⅜" (56.5 x 46.7 cm.)

Inscribed l.r. "Mécanique"

Collection Galerie Denise René, Paris

Provenance:

Léonce Rosenberg, Paris

Exhibitions:

Galerie Denise René, *Art abstrait constructif*, Paris, 1961, no.52

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.24

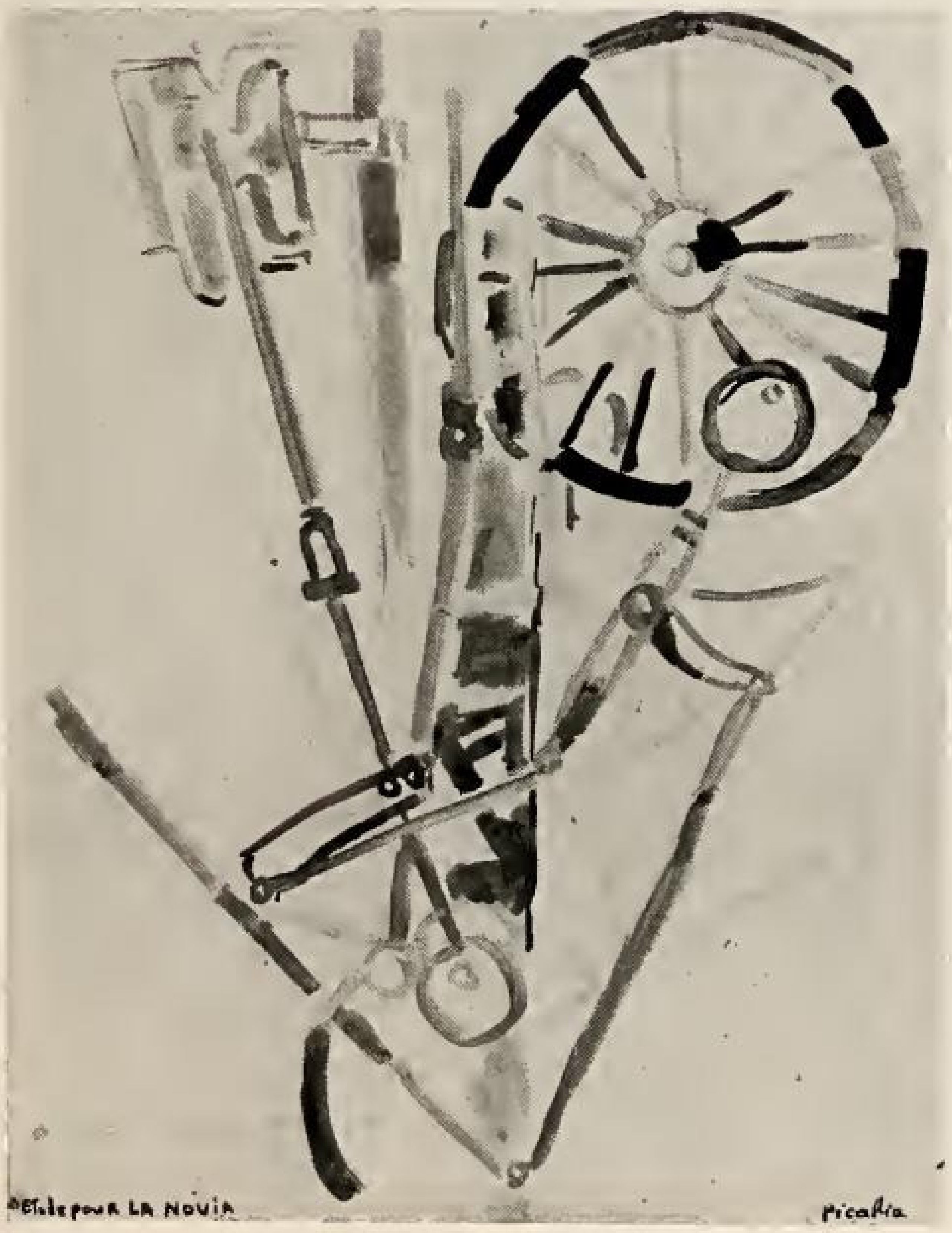
Kunsthalle Bern, *Picabia*, July 7–September 2, 1962, no.10

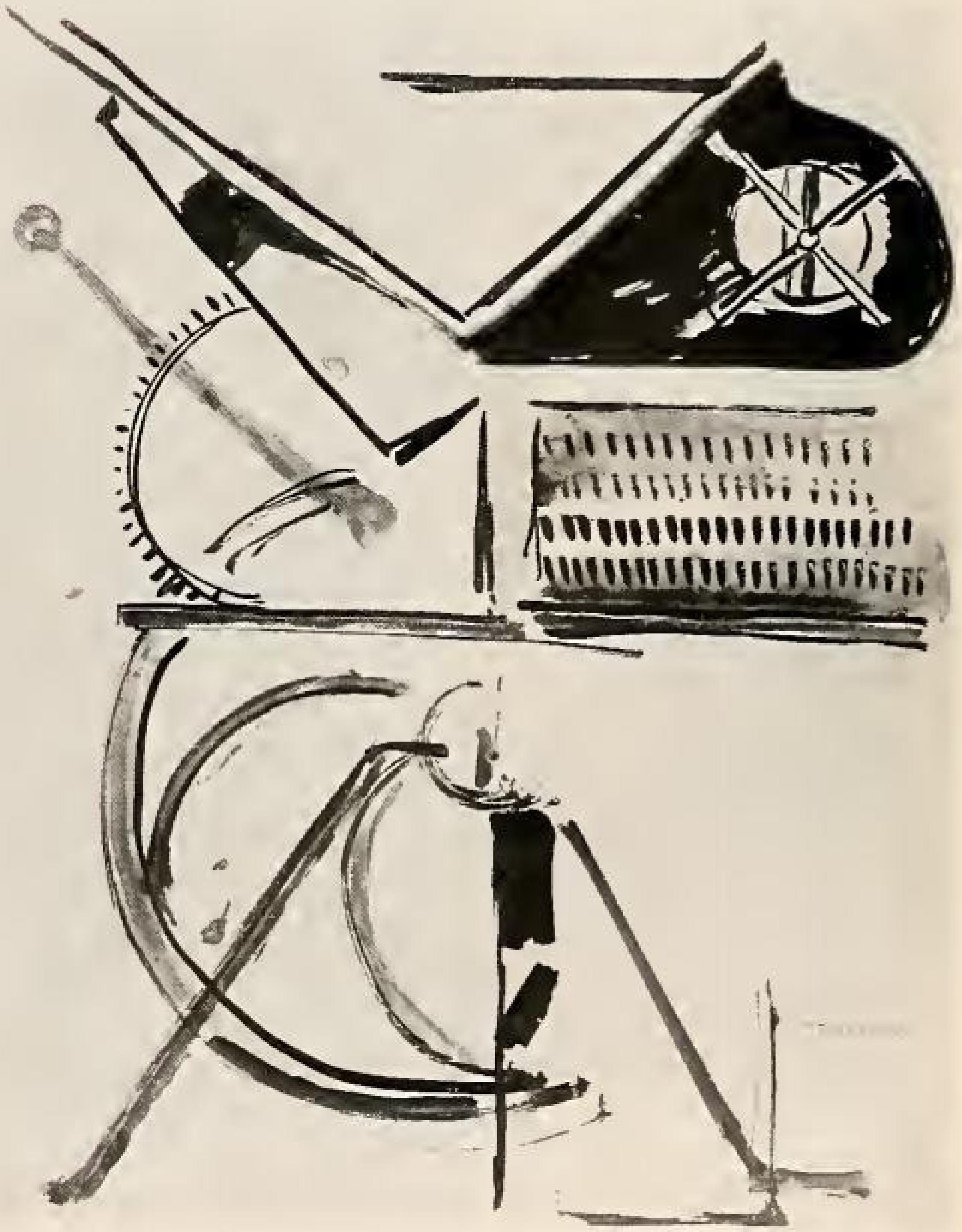
Hatton Gallery and Institute of Contemporary Arts, *Picabia*, London, March–April 1964, no.13

Literature:

Will-Levaillant, "Picabia et la machine," *Revue de l'art*, Paris, no.4, 1969, p.78

No known documents support the date 1913–14 consistently attributed to this drawing. An inscription on the back, "New York 1913," does not appear to be by Picabia. The painterly style of this machine is compatible with works of c.1916–18 (nos.51 and 53), and it is mounted alongside such painterly machines (including *Study for Sweetheart*, no.51) in the earliest extant document, a photograph of Picabia's home in Tremblay-sur-Mauldre (occupied 1922–24, see p.35).





53 Wheel Which Regulates the Movement of the Machine. (Volant qui Réguralise [sic] le mouvement de la machine). c.1916–1918

Oil on board, 22½ x 18½" (57 x 47 cm.)

Inscribed l.r. "Picabia"; l.l. "Volant qui Réguralise [sic] Le Mouvement De La Machine"

Collection Simone Collinet, Paris

Provenance:

Mme. Germaine Everling-Picabia, Cannes

Exhibitions:

Galerie Furstenberg, *Picabia*, Paris, June 5–July 5, 1956, no.15

Kunsthalle Düsseldorf, *Dada*, September 5–October 19, 1958, no.194

Stedelijk Museum, *Dada*, Amsterdam, December 1958–January 1959, no.184

Matthiesen Gallery, *Picabia*, London, October-November, 1959, no.22

Moderna Museet, *Rörelse I Konsten*, Stockholm, May 17–September 3, 1961, no.143

Kunsthalle Bern, *Picabia*, July 7–September 2, 1962, no.13

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.28

Hatton Gallery and The Institute of Contemporary Arts, *Picabia*, London, March–April 1964, no.15

Galerie Furstenberg, *Picabia*, Paris, November 4–December 5, 1964, no.12

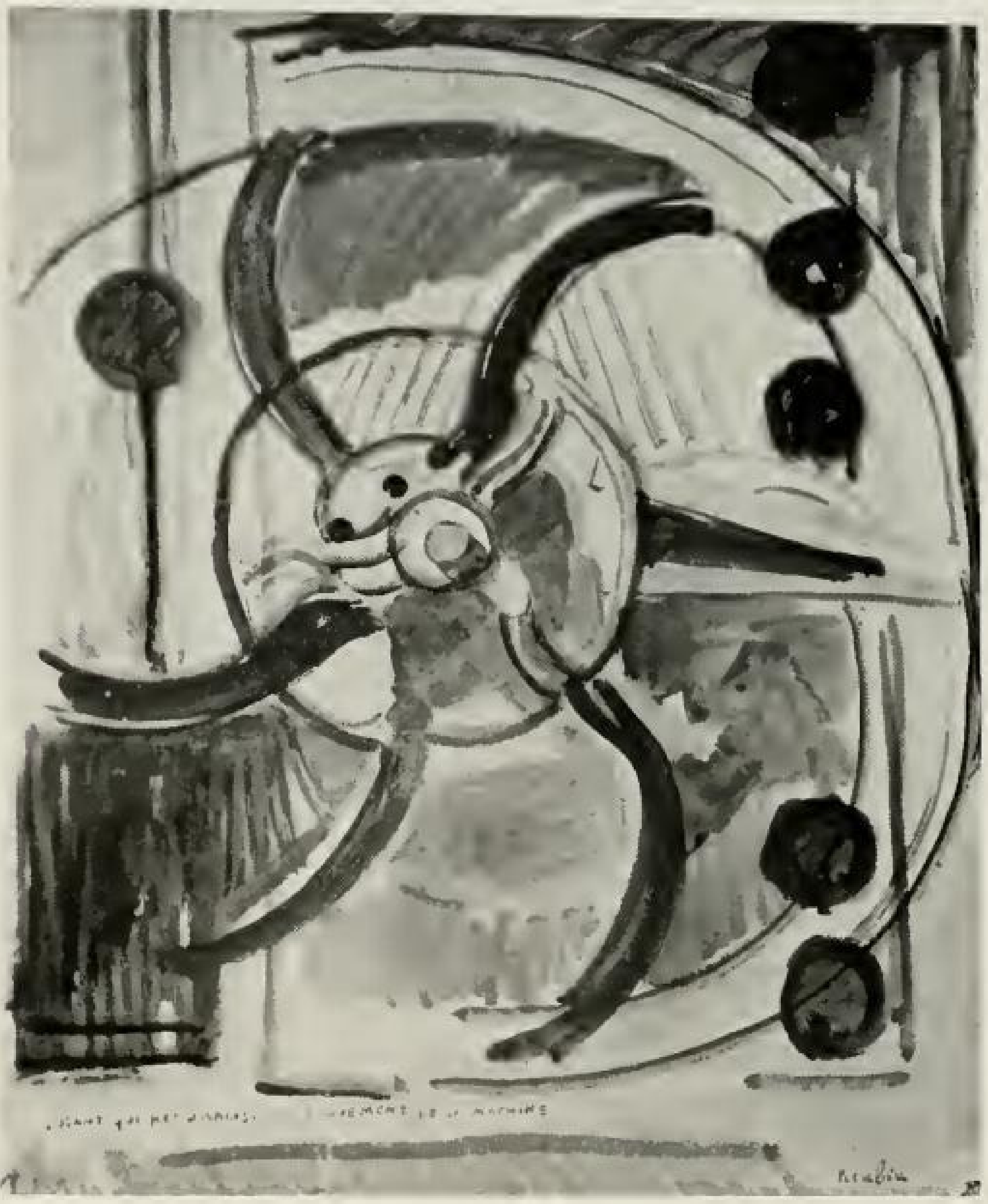
Galerie Krugier, *Dada*, Geneva, February 1966, no.60

Kunsthaus Zürich, *Dada*, October 8–November 17, 1966, no.198

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.25

Literature:

Will-Levaillant, "Picabia et la machine," *Revue de l'art*, Paris, no.4, 1969, p.78



†54 Amorous Parade. (Parade amoureuse.) 1917

Oil on canvas, 38 x 29″ (96.5 x 73.7 cm.)

Inscribed l.l. "Francis Picabia 1917"; l.c. "Parade Amoureuse"

Collection Mr. and Mrs. Morton G. Neumann, Chicago

Provenance:

Simone Collinet, Paris
Hôtel Drouot, Paris
Marcel Duchamp
the artist

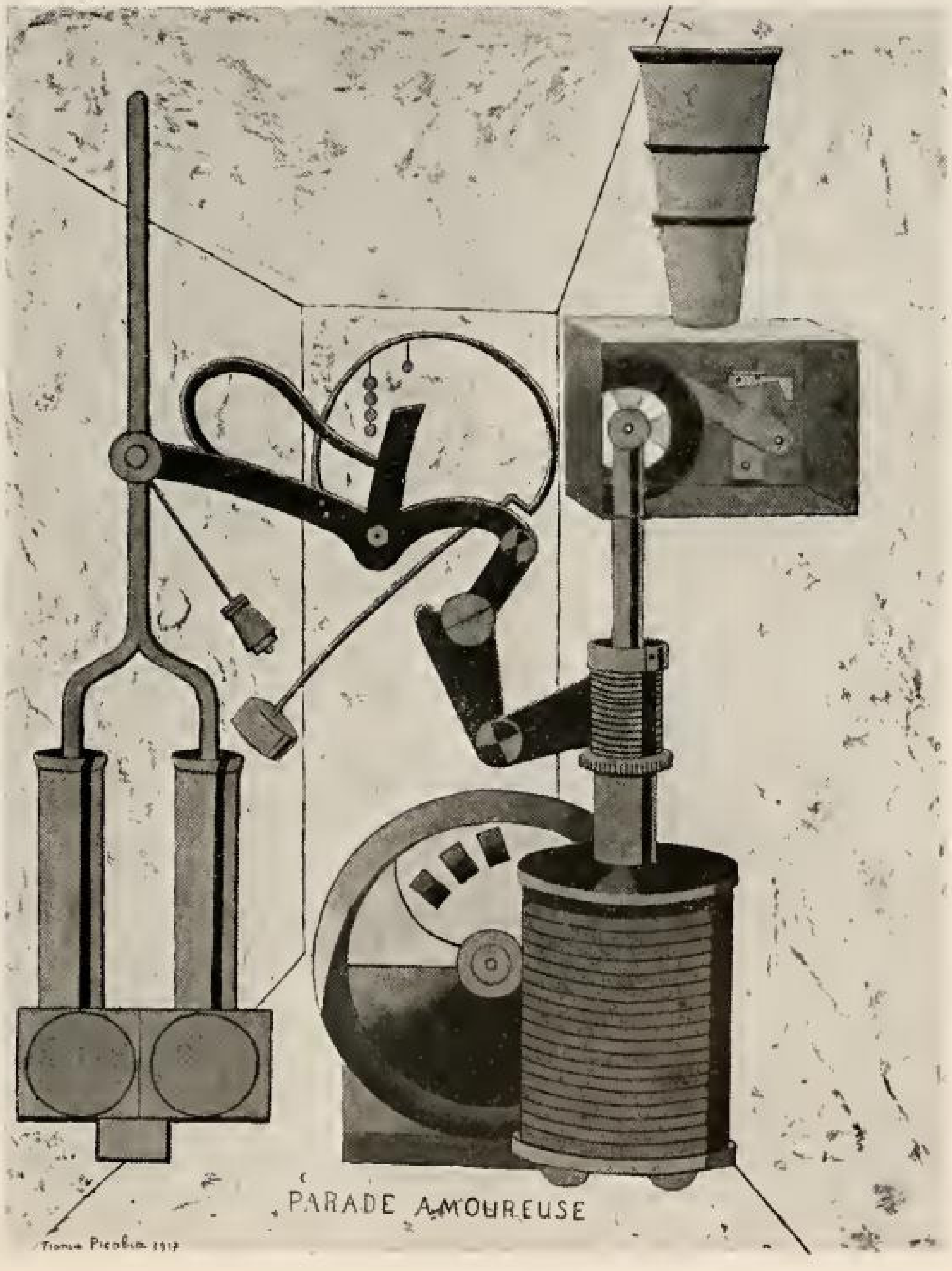
Exhibitions:

Cirque d'Hiver, Paris, December 1919
Hôtel Drouot, Duchamp Sale, Paris, March 8, 1926, no.26
Galerie Léonce Rosenberg, *Picabia*, Paris, December 9–31, 1930, no.9
The Museum of Modern Art, *Cubism and Abstract Art*, Museum of Modern Art, Barr, ed., New York, March 2–April 19, 1936, no.202
Fantastic Art, Dada and Surrealism, Museum of Modern art, December 7, 1936–January 17, 1937, p.195
Galerie René Drouin, *491*, Paris, March 1949, no.17
Galerie Artiste et Artisan, *Picabia*, Paris, November 20–December 4, 1951, no.1
Sidney Janis Gallery, *Dada*, New York, April 15–May 9, 1953, no.163
The Museum of Modern Art, *The Machine*, Hultén, ed., New York, November 30, 1968–February 9, 1969, p.89

Literature:

Camfield, "The Machinist Style of Francis Picabia," The Art Bulletin, New York, September–December 1966, p.318
The Museum of Modern Art, *The Machine*, Hultén, ed., New York, 1968, p.89
Will-Levaillant, "Picabia et la machine," *Revue de l'art*, Paris, no.4, 1969, p.80

As noted by Hultén (see Literature above), there is nothing inherently erotic about this machine, but its title triggers our imagination, and within a matter of moments a merely droll, gangling apparatus is charged with sexual connotations that can be quite confusing or suggestive, hilarious and unsettling.



†55 Universal Prostitution. (Prostitution universelle).
c.1916–1917

Ink, tempera and metallic paint on board, 29$^{3}/_{8}$ x 37$^{1}/_{8}$"
(74.5 x 94.3 cm.)

Inscribed u.r. "Prostitution/Universelle";
u.c. "Convier... Ignorer... Corps Humain";
l.r. "Sexe Feminin Idéologique" and "Sac de Voyage"

Collection Yale University Art Gallery, Gift of Collection Société Anonyme

Provenance:

Marcel Duchamp

Exhibitions:

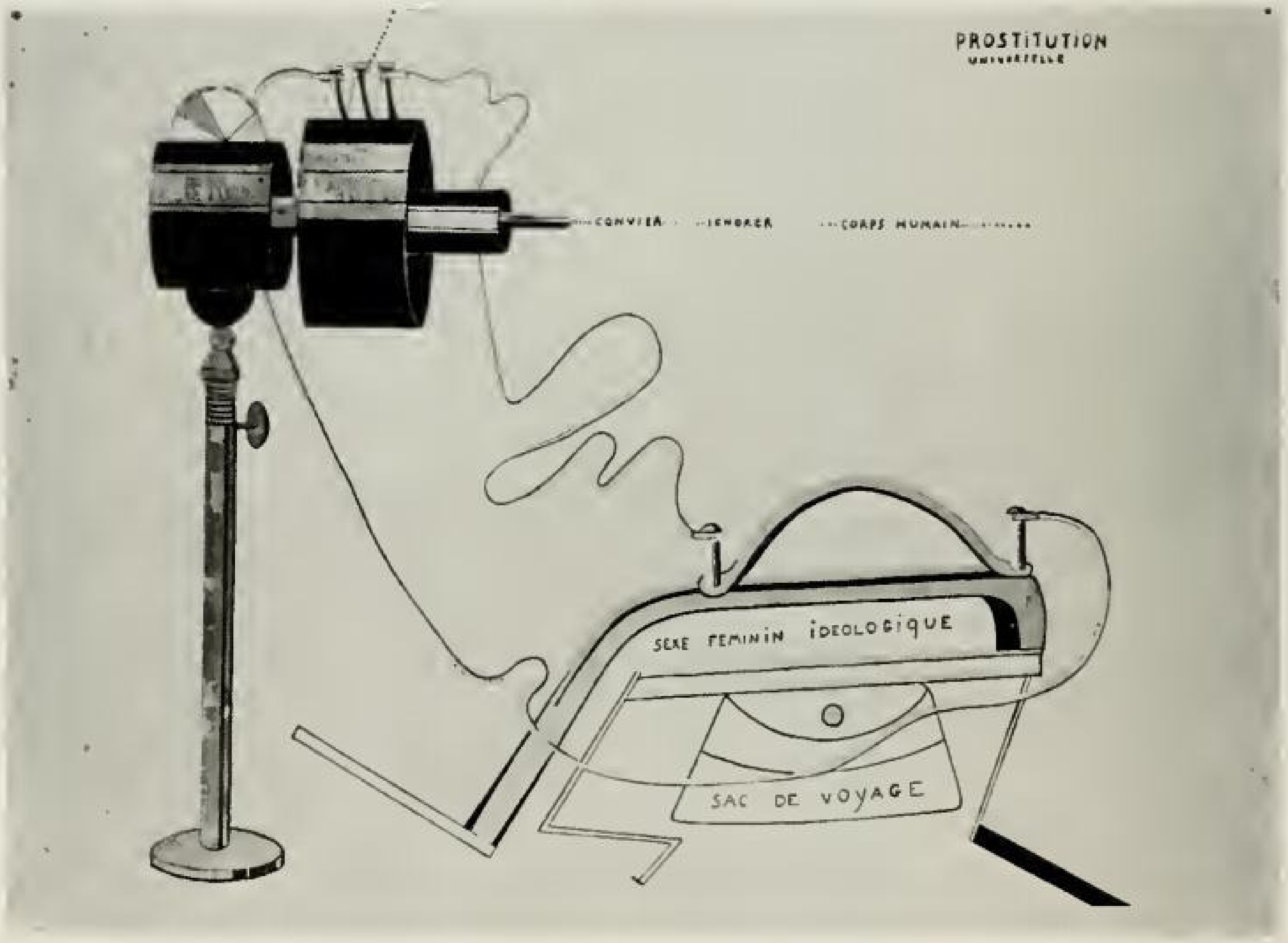
Worcester Art Museum, *Société Anonyme*, November 3–December 5, 1921, no.32

The Solomon R. Guggenheim Museum, *Rousseau, Redon, and Fantasy*, New York, May 31–September 8, 1968
The Museum of Modern Art, *The Machine*, Hultén, ed., New York, November 30, 1968–February 9, 1969, p.95

Literature:

Camfield, "The Machinist Style of Francis Picabia," *The Art Bulletin*, New York, September–December 1966, p.318

Will-Levaillant, "Picabia et la machine," *Revue de l'art*, no.4, 1969, p.80


PROSTITUTION
UNIVERSELLE
CONVIER
IGNORER
CORPS HUMAIN
SEXE FEMININ IDEOLOGIQUE
SAC DE VOYAGE

56 Portrait of Marie Laurencin, Four in Hand.
c.1917

Ink and watercolor on board, 22 x 17$^{7}/_{8}$" (56 x 45.5 cm.)

Inscribed l.l. "Francis Picabia";
u.l. "Portrait de Marie Laurencin/Four in Hand";
l.c. "A L'Ombre D'Un Boche";
r.c. "Le Fidèle Coco";

l.r. "Il N'Est Pas Donné A Tout Le Monde/D'Aller A Barcelone", and "A Mi-Voix"

Collection Mrs. Barnett Malbin, Birmingham, Michigan (The Lydia and Harry Lewis Winston Collection)

Provenance:

Rose Fried Gallery, New York

Exhibitions:

Galerie Colette Allendy, *Picabia*, Paris, October 18–November 16, 1946, no.17

Yale University, *Gertrude Stein's "Picture for a Picture"*, New Haven, February 11 – March 11, 1951

Rose Fried Gallery, *Some Areas of Search*, New York, May–June, 1951

Rose Fried Gallery, *Duchamp and Picabia*, New York, December 7, 1953–January 8, 1954, no.4

Detroit Institute of Arts, *The Winston Collection*, September–November 1957

Detroit Institute of Arts, *French Drawings and Watercolors*, January 1962

The Solomon R. Guggenheim Museum, *20th Century Drawings*, New York, November 6, 1963–January 5, 1964

The Museum of Modern Art, *The Machine*, Hultén ed., New York, November 30, 1968–February 9, 1969, p.88

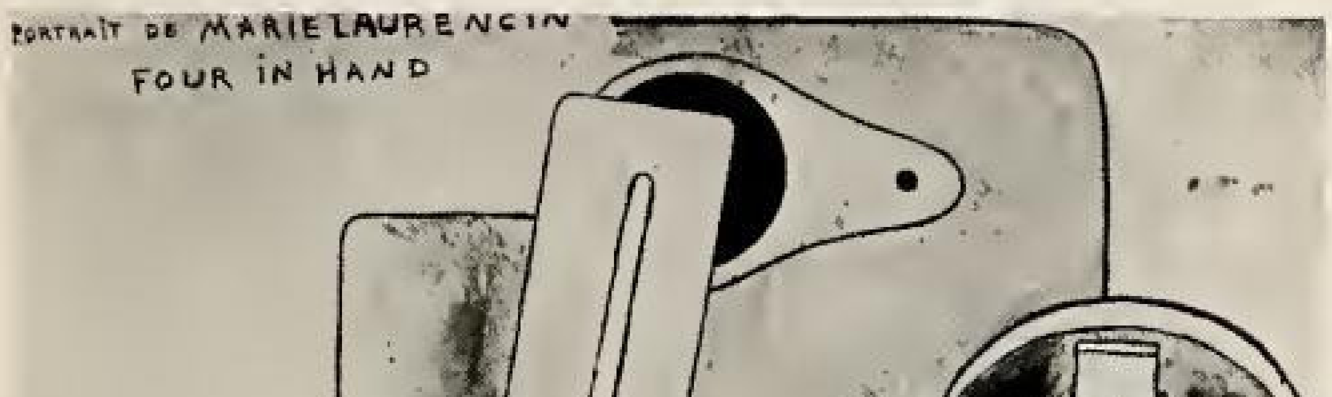
Literature:

Buffet-Picabia, *Aires abstraites*, Geneva, 1957, p.37

Camfield, "The Machinist Style of Francis Picabia," *The Art Bulletin*, New York, September–December 1966, pp.317–18

The Museum of Modern Art, *The Machine*, Hultén ed., New York, 1968, p.88

LeBot, *Picabia*, Paris, 1968, pp.127–8



This fanciful, non-functional machine, rendered with disdain for technical finesse and sprinkled with seemingly absurd inscriptions, strikes most spectators as an anti-art, anti-machine statement. To the contrary, Picabia was not particularly concerned about art or technology; he produced a symbolic portrait of Marie Laurencin in which mechanical forms and inscriptions are intimately related. The inscriptions identify the subject, and refer to the conditions of her life in Barcelona in 1916–17, to her dog Coco and to her husband – a German (boche) whose nationality did cast a shadow over their life during the war. Mme. Buffet-Picabia recalls that Picabia associated the liveliness of Marie Laurencin with the effect of a ventilator (see Literature above), and Mme. Albert Gleizes (also depicted in a machine form during this 1916–17 period in Barcelona) reports that Picabia attached great importance to these portraits which he considered "très ressemblants" (unpublished memoirs quoted from an authorized typescript by courtesy of Mr. Daniel Robbins).

†57 Music Is Like Painting. (La Musique est comme la peinture). c.1913–1917

Watercolor and gouache(?) on board, 48 x 26″ (122 x 66 cm.)

Inscribed l.c. "Picabia"; u.l. "La Musique Est Comme La Peinture"

Collection N. Manoukian, Paris

Provenance:

Hôtel Drouot, Paris

M. Jacques Doucet, Paris

Exhibitions:

Probably The Society of Independent Artists, *First Annual Exhibition*, New York, April 10–May 6, 1917, no.77

probably Galerie Povolosky, *Picabia*, Paris, December 10–25, 1920, no.45

Galerie Léonce Rosenberg, *Picabia*, Paris, December 9–31, 1930, no.6

Galerie René Drouin, *491*, Paris, March 1949, no.13

Galerie Artiste et Artisan, *Picabia*, Paris, November 20–December 4, 1951, no.10

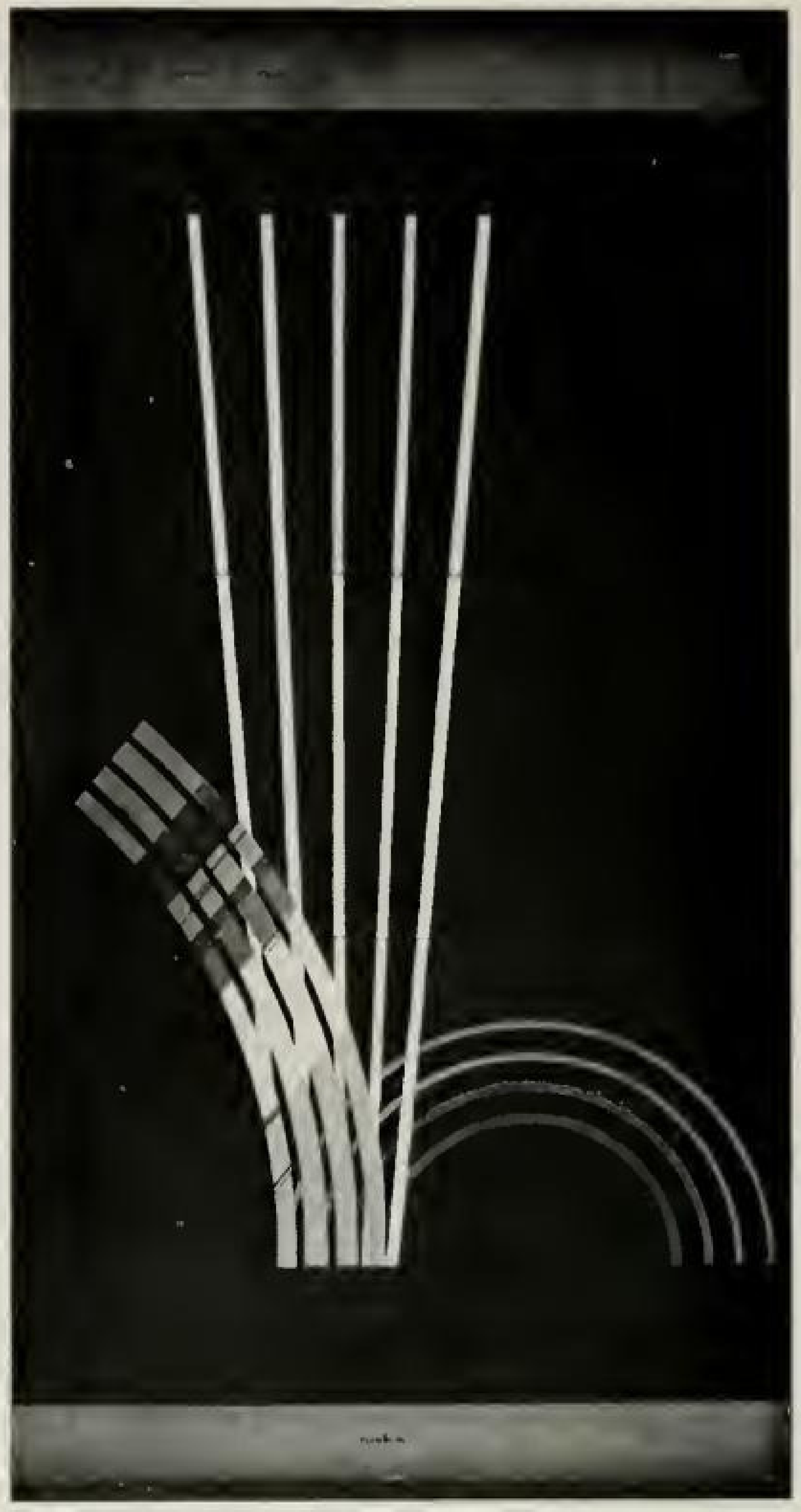
Hôtel Drouot, Public Sale, Paris, May 25, 1959, no.21

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.25

Kunsthalle Bern, *Picabia*, July 7–September 2, 1962, no.11

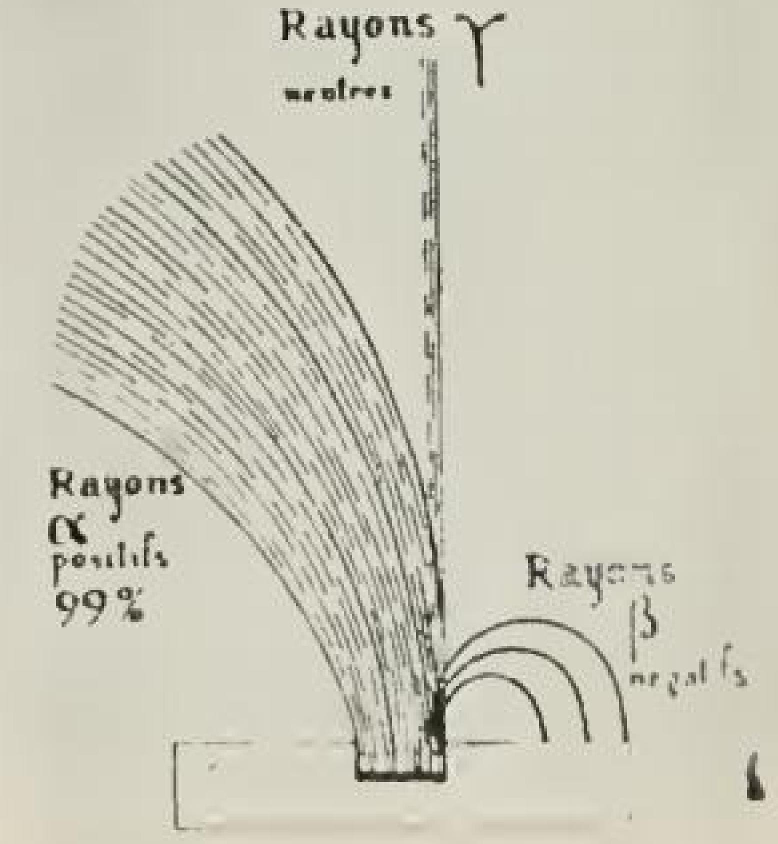
Literature:

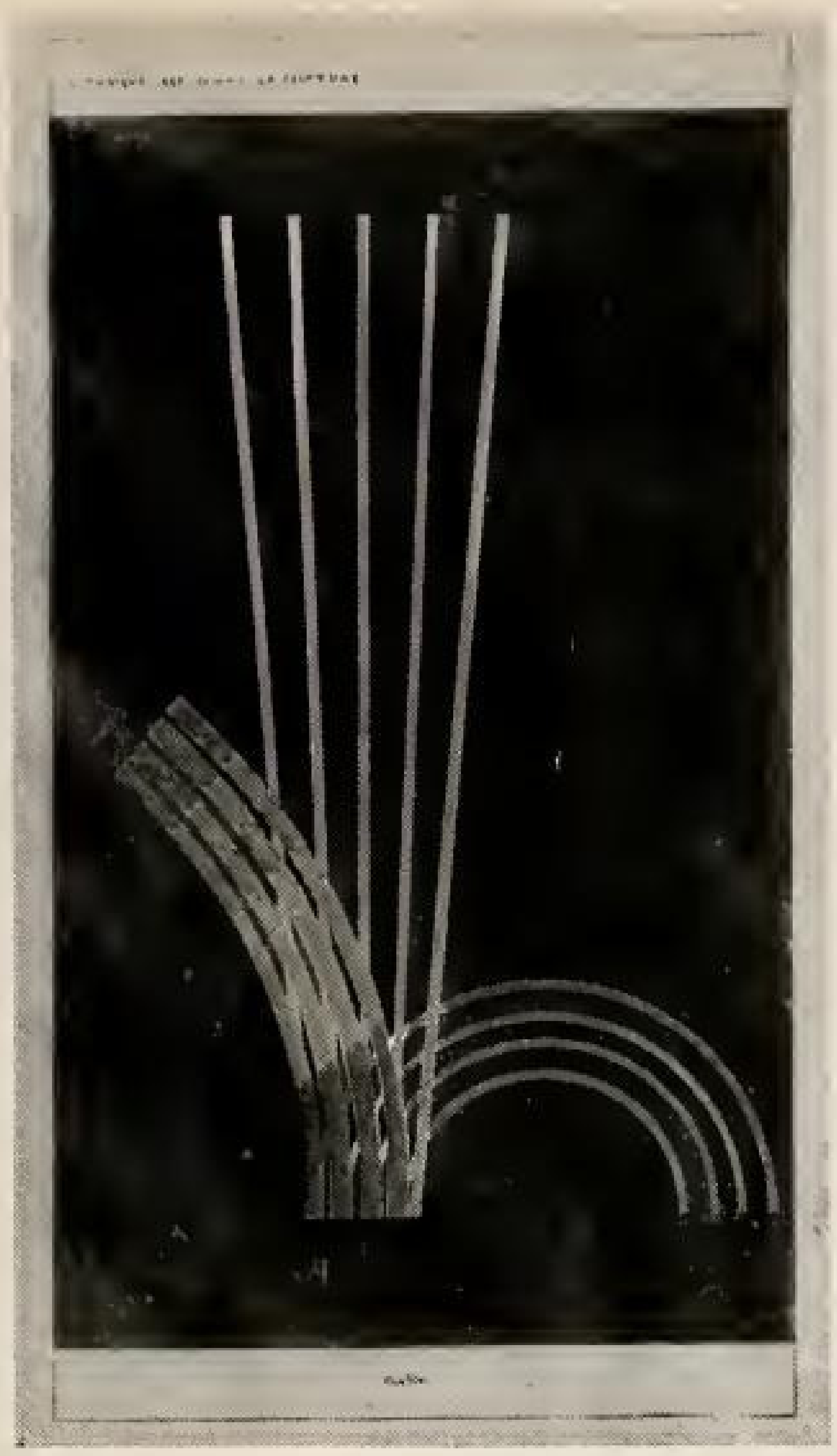
LeBot, *Francis Picabia*, Paris, 1968, p.121



Music Is Like Painting offers a simple, striking visual experience – and puzzling questions of fact and interpretation. It is first documented in New York at the 1917 exhibition of The Society of Independent Artists. However, it was exhibited with *Physical Culture* (no.34) of 1913, and affinities with his work of 1913–14 are suggested by its apparent abstractness and a title asserting the symbolist concept of correspondance.

While Picabia's espousal of correspondance is well-documented, no obvious reference to it is suggested by the source of this composition – a diagram of the effect of a magnetic field on alpha, beta and gamma particles (fig. 57a). Multiple versions of this painting complicate its identity in past exhibitions. The Manoukian version is probably the original work; the other versions are much smaller in size and may be either studies for the original or hand-tinted prints for the deluxe edition of Marie de La Hire's booklet, *Francis Picabia*, Paris, 1920.





58 Music Is Like Painting. (La Musique est comme la peinture). c.1915–1920

Watercolor, 9⁷/₈ x 5¹/₈" (23.5 x 13 cm.)

Inscribed l.c. "Picabia"; u.l. "La Musique Est Comme La Peinture"

Collection Prof. Guido Rossi, Milan

Provenance:

Schwarz Gallery, Milan

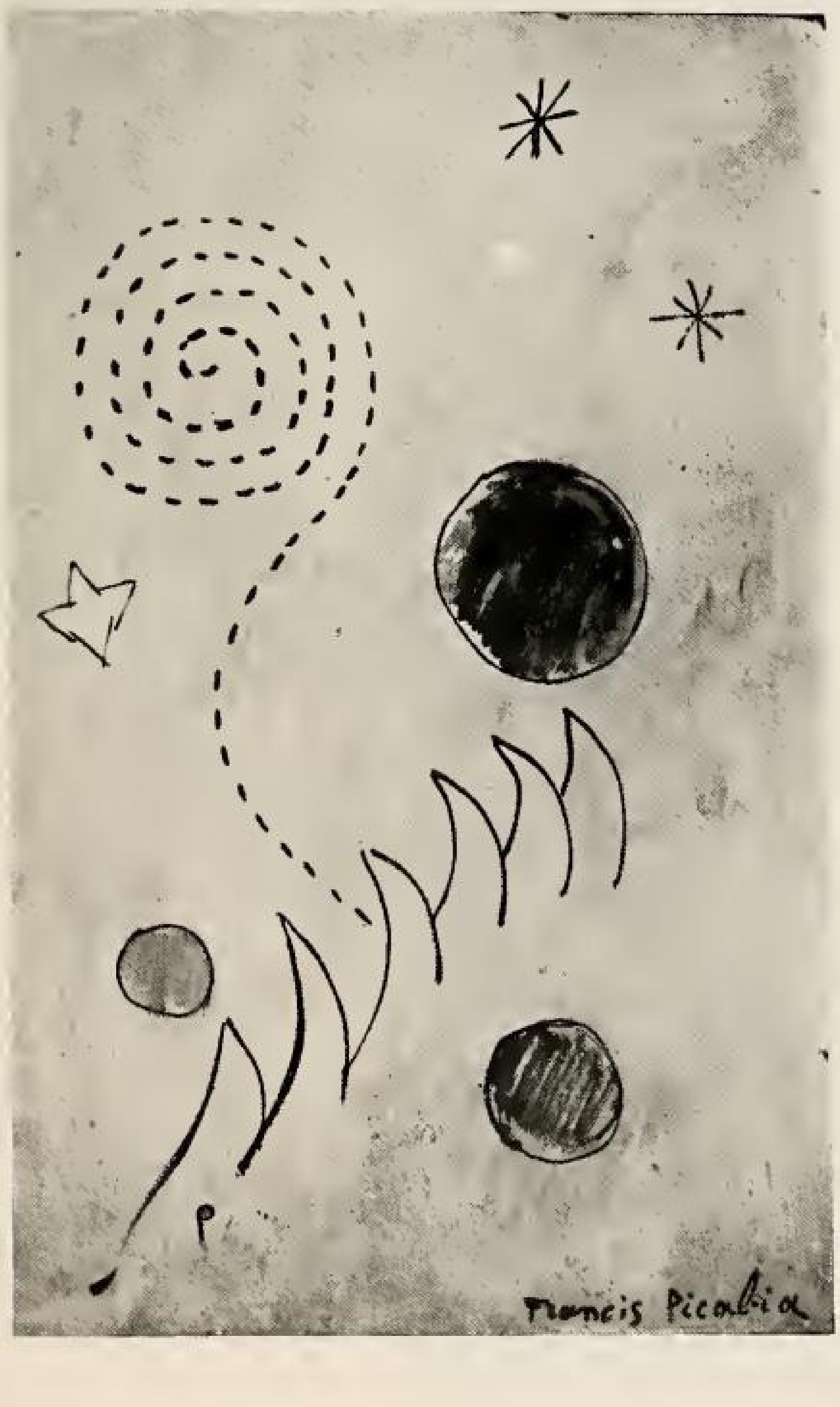
Exhibitions:

Galleria Schwarz, *Picabia*, Milan, May 5–June 1, 1964 (not in catalogue)

Galerie Krugier, *Dada*, Geneva, February 17–March 30, 1966, no.51

Civico Padiglione, *Dada in Italia*, Milan, June 24–September 30, 1966, no.51

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.16



59 Abstract Lausanne. (Abstrait Lausanne). c.1918

Oil or gouache on board, 29¹/₂ x 19¹/₄" (75 x 49 cm.)

Signed l.r. "Francis Picabia"; signed and dated on reverse

Collection Simone Collinet, Paris

Provenance:

Mme. Germaine Everling-Picabia, Cannes

Exhibitions:

Galerie Furstenberg, *Picabia*, Paris, June 5–July 5, 1956, no.16

Kunsthalle Düsseldorf, *Dada*, September 5–October 19, 1958, no. 198

Matthiesen Gallery, *Picabia*, London, October–November 1959, no.24

Galerie Mona Lisa, *Picabia*, Paris, November-December 1961, no.19

Kunsthalle Bern, *Picabia*, July 7–September 2, 1962, no.28

Hatton Gallery and Institute of Contemporary Art, *Picabia*, London, March–April 1964, no.17

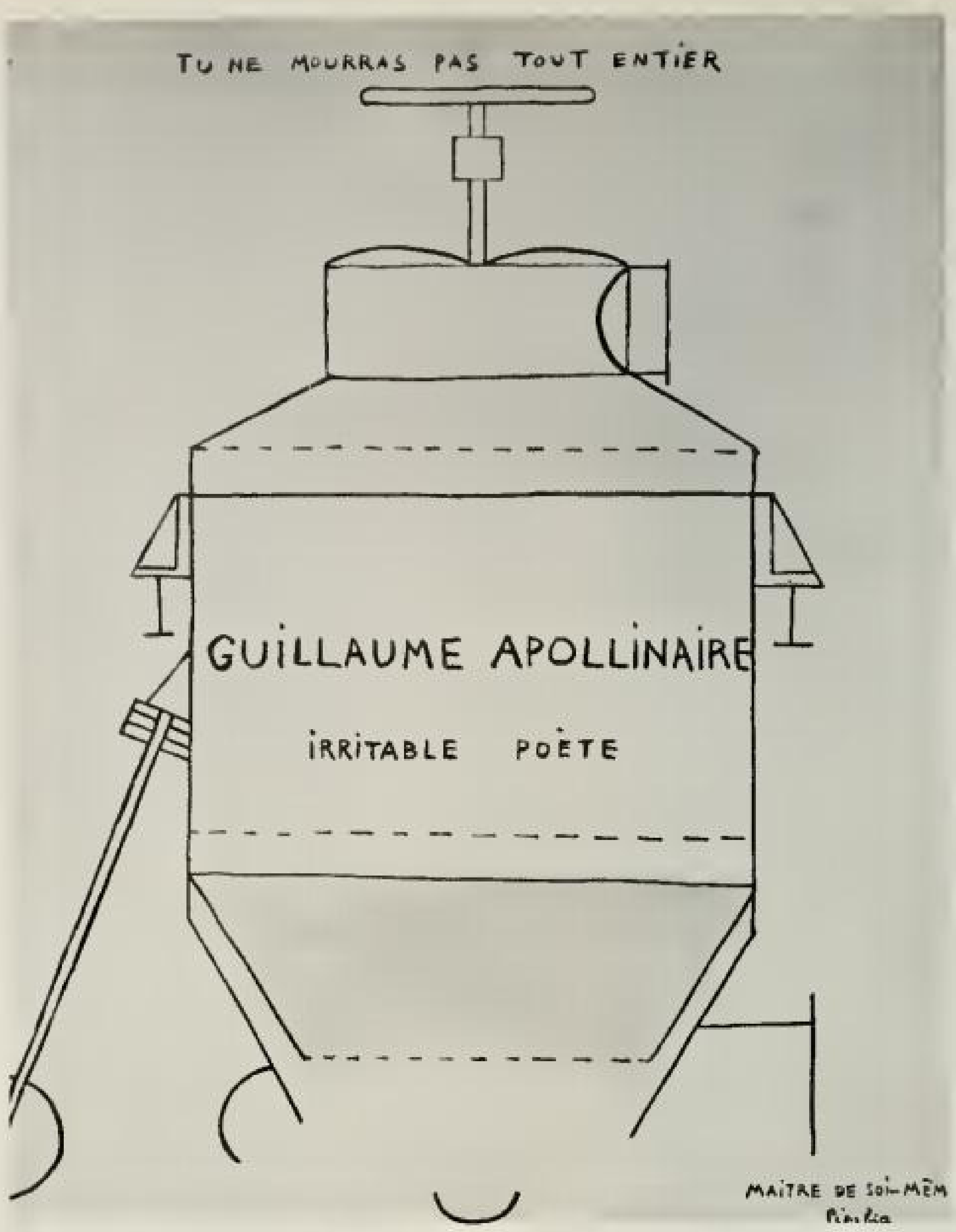
Galerie Furstenberg, *Picabia*, Paris, November 4–December 5, 1964, no.13

Kunsthaus Zürich, *Dada*, October 8–November 17, 1966, no.204

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.28

Abstract Lausanne is another unique work in Picabia's career – difficult to relate to his contemporary production, but, in this instance, suggestive of both Miró's abstract paintings eight years later and of Picabia's own abstract paintings during the 1940s.

Interpretive efforts are not invited by the apparent abstraction and buoyant naiveté of this work, but forms always meant something to Picabia and these seem no exception. Among Picabia's associates, the dashed-spiral motif might have been most closely associated with Jarry's *Père Ubu*, but it is a mysterious, ubiquitous motif in early modern art – here combined with forms evocative of stars, orbs and perhaps the sea.



†60 Guillaume Apollinaire. c.1918

Watercolor and ink, 22⅝ x 17⅞" (57.4 x 45.4 cm, frame window)

Inscribed l.r. "Maitre De Soi-Même/Picabia";
u.c. "Tu Ne Mourras Pas Tout Entier";
c. "Guillaume Apollinaire/Irritable Poete"

Private Collection

Provenance:

Robert Friedman, New York

Rose Fried Gallery, New York

Galerie Furstenberg, Paris

André Breton, Paris

Exhibitions:

Galerie René Drouin, *491*, Paris, March 1949, no.22

Rose Fried Gallery, *Picabia*, New York, February 1950, no.12

Rose Fried Gallery, *Duchamp and Picabia*, New York, December 7, 1953–January 8, 1954, no.6

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.29

Kunsthalle Bern, *Picabia*, July 7–September 2, 1962, no.14

Traditionally this drawing has been dated 1917, but stylistic features suggest a date of 1918–19 and the inscription, "You will never completely die," indicates an homage to Apollinaire who died in November 1918. Neither the intended symbolism nor the machine source for this object portrait has been discovered.

†61 Bring Me There. (M'amenez-y). c.1918–1920

Oil on board, 56$^{1}/_{8}$ x 40$^{1}/_{2}$" (142.5 x 102.9 cm.)

Inscribed l.r. "Francis Picabia";
c. "M'Amenez-Y";
t. "Portrait A L'Huile De Rincin!";
l.l. "Peinture Crocodile/Ratelier D'Artiste" and "Pont-L'Évêque"

Collection The Museum of Modern Art, New York, Helena Rubenstein Fund, 1968

Provenance:

Estate of Jean (Hans) Arp

Exhibitions:

Galerie Colette Allendy, *Picabia*, Paris, October 18–November 16, 1946, no.7

Galerie Artiste et Artisan, *Picabia*, Paris, November 20–December 4, 1951, no.6

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.32

Kunsthalle Bern, *Picabia*, July 7–September 2, 1962, no.29

Kunsthaus Zürich, *Dada*, October 8–November 17, 1966, no.199

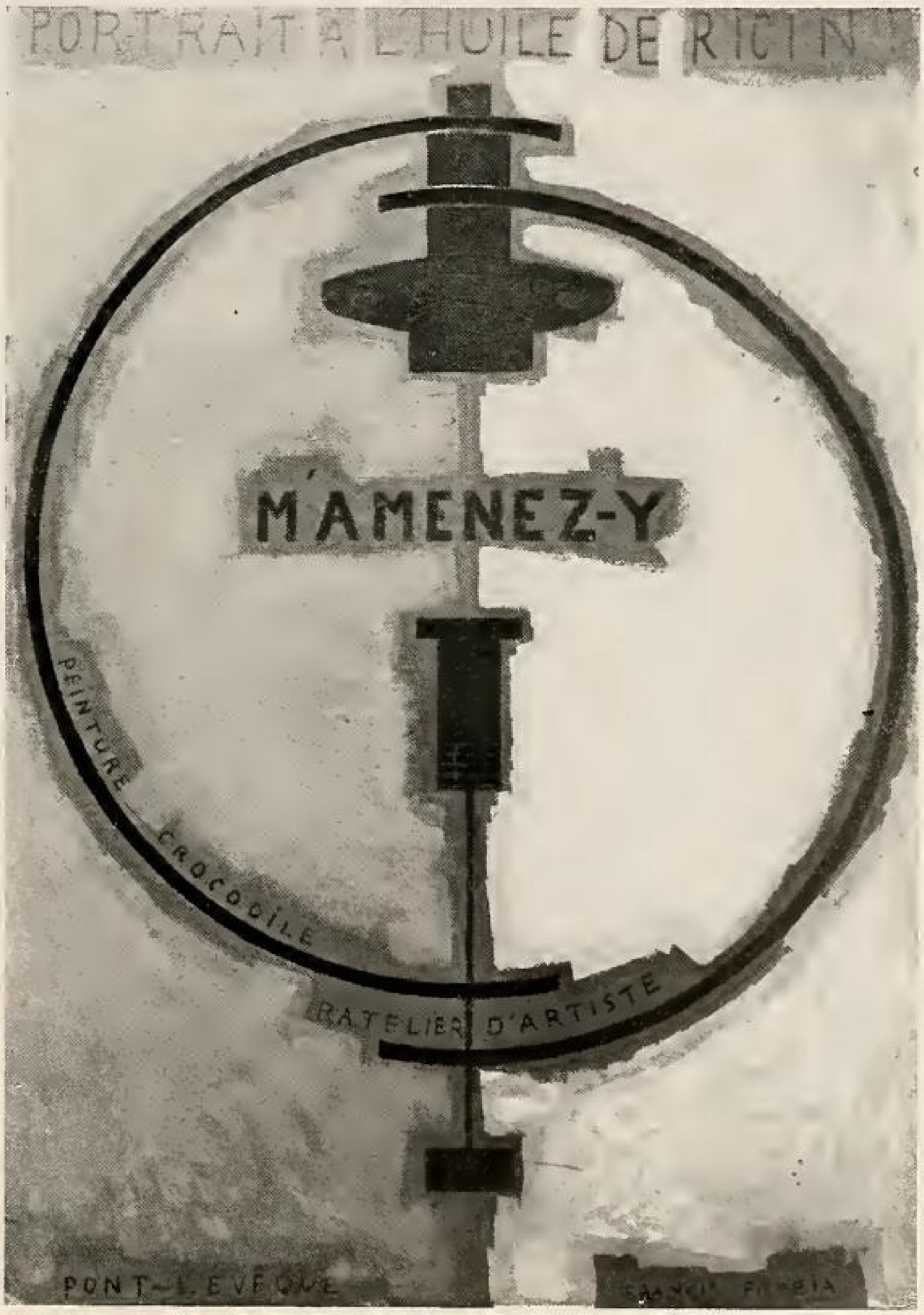
The Museum of Modern Art, *Dada, Surrealism and Their Heritage*, Rubin, ed., New York, March 27–June 9, 1968, no.266

Literature:

Jean, *History of Surrealism*, London, 1960, p.86

The Museum of Modern Art, *Dada, Surrealism and Their Heritage*, Rubin, ed., New York, 1968, pp.27, 189

The exact date of *Bring Me There* is not known, but its title was current in other works of 1919–20 (*The Double World*, fig.11), and a Dada spirit prevails in both the style and the inscriptions of this painting. The contrast of precise machine forms and painterly brushwork may operate as a formal counterpart to the contrast of the title, *Bring Me There*, and the surrounding inscriptions – "Portrait of castor oil" (a Laxative), "Artist's false teeth" and a strong cheese ("Pont-l'Évêque"). Rubin and Jean (see Literature above) have noted that "M'amenez-y" is a substitution for the "Amenez-y-moi," and involves a play on the word "amnésie."



*62 Beware of Wet Paint. (Prenez garde à la peinture). c.1917–1919

Oil, enamel and metallic paint on canvas, 36½ x 28¾″ (93 x 72.5 cm.)

Inscribed at bottom "Prenez Garde à la Peinture"; l.r. "Francis Picabia"; others

Collection Moderna Museet, Stockholm

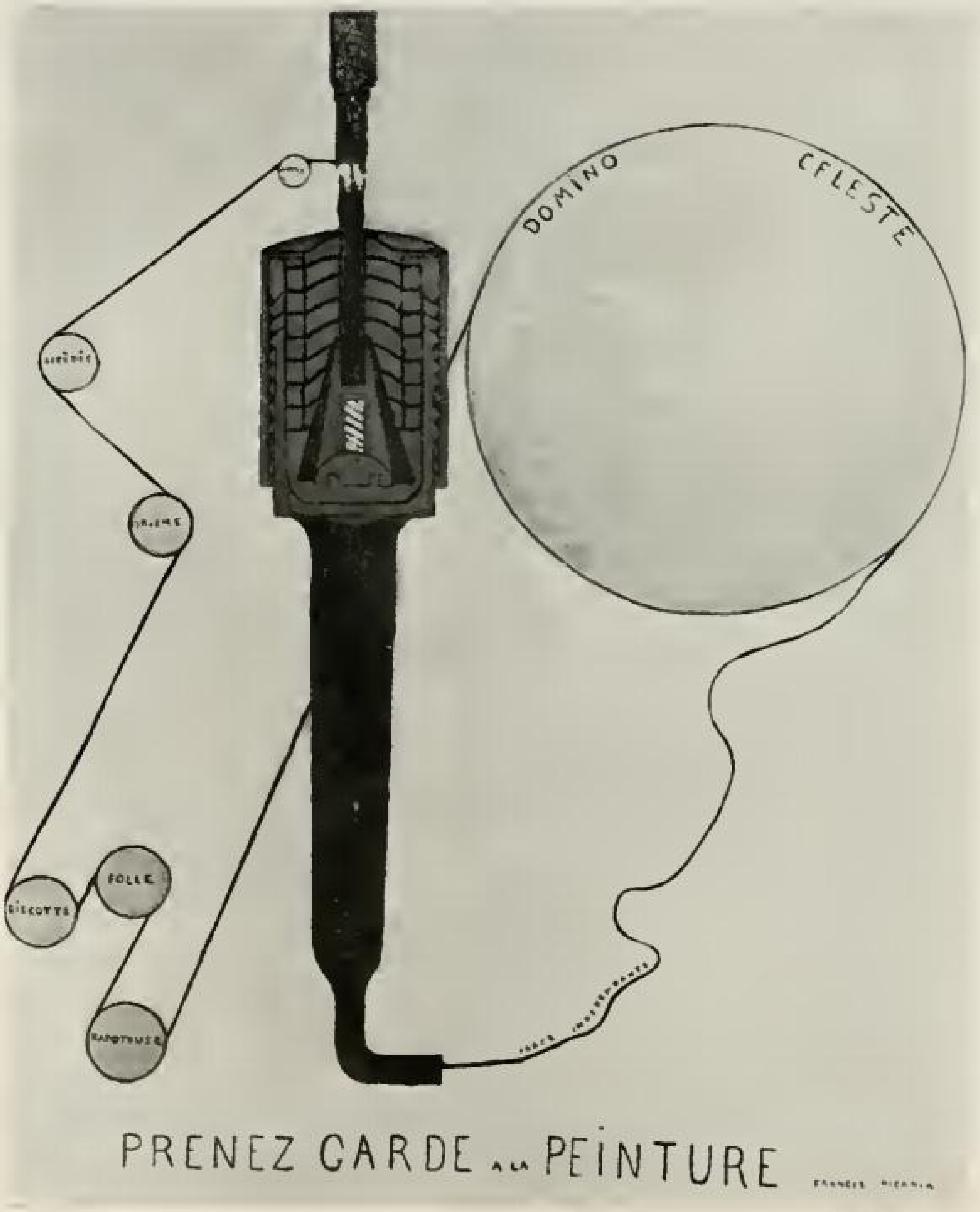
Provenance:

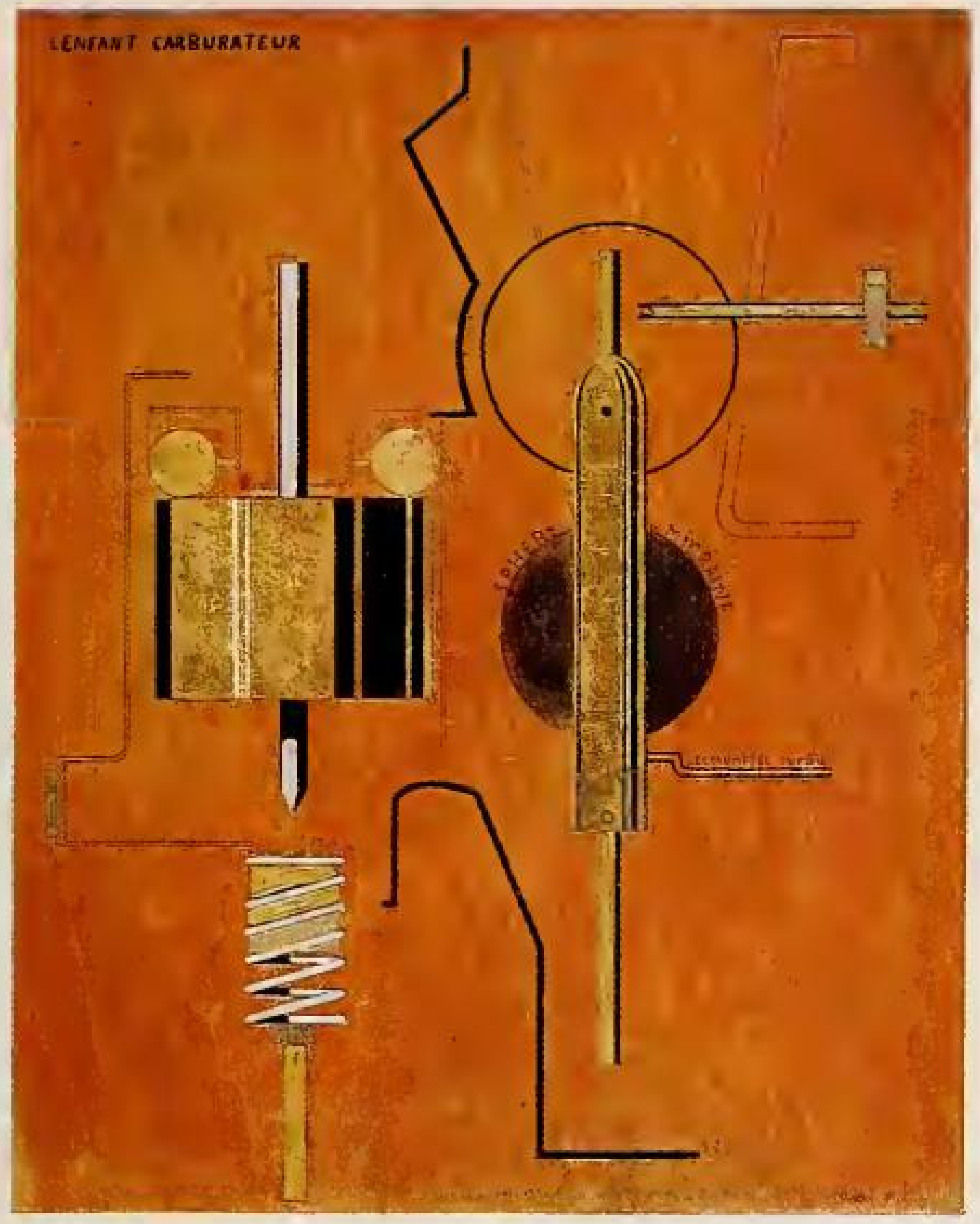
Schwarz Gallery, Milan
Sidney Janis Gallery, New York
Galerie Furstenberg, Paris
Mme. André Breton
Marcel Duchamp
the artist

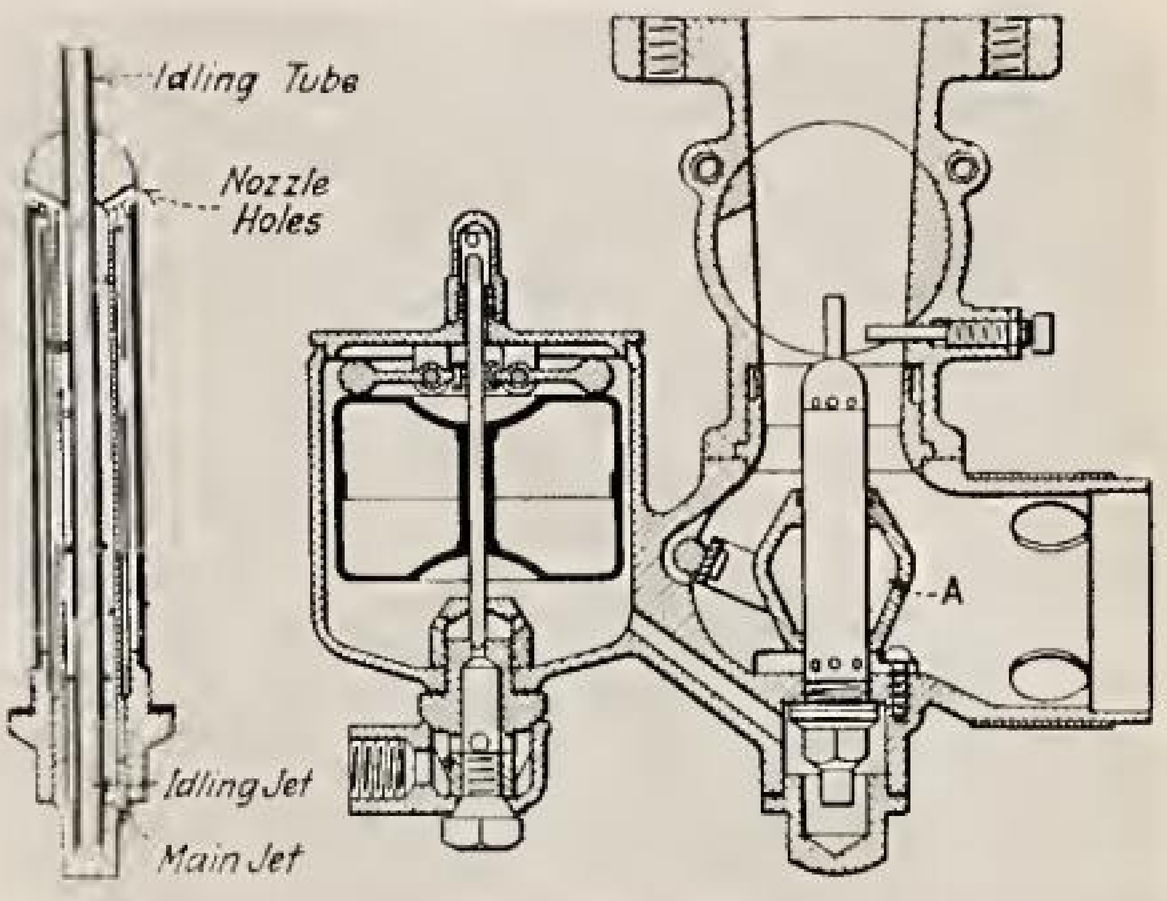
Exhibitions:

Au Sans Pareil, *Picabia*, Paris, April 16–30, 1920, no.7
Hôtel Drouot, Duchamp Sale, Paris, March 8, 1926, no.19
Galerie Léonce Rosenberg, *Picabia*, Paris, December 9–31, 1930, no.10
Galerie René Drouin, *491*, Paris, March 1949, no.18
Rose Fried Gallery, *Picabia*, New York, February 1950, no.5
Galerie Furstenberg, *Picabia*, Paris, June 5–July 5, 1956, no.14
The Museum of Modern Art, *The Machine*, Hultén, ed., New York, November 30, 1968–February 9, 1969, p.86

Both the formal properties of this undated painting and the impertinence of its title seem most closely related to documented works of 1917–19.







†63 The Child Carburetor. (L'Enfant carburateur). c.1919

Oil, gilt, pencil and metallic paint on plywood, $49\frac{3}{4} \times 39\frac{7}{8}''$ (126.4 x 101.3 cm.)

Inscribed l.r. "Francis Picabia";
u.l. "L'Enfant Carburateur";
elsewhere "Dissolution De Prolongation," "Flux Et Reflux Des Résolutions," "Sphère De La Migraine," "Détruire Le Futur," "Méthode Crocodile," "Value En Jaquette" (almost obliterated l.r.)

Collection The Solomon R. Guggenheim Museum, New York

Provenance:

Rose Fried Gallery, New York
Matta, Paris

Exhibitions:

Salon d'Automne, Paris, November 1–December 10, 1919, no.1533

Galerie Povolosky, *Picabia*, Paris, December 10–25, 1920, no.44

The Museum of Modern Art, *Fantastic Art, Dada, and Surrealism*, Barr, ed., New York, December 7, 1936–January 17, 1937, pp.195, 257

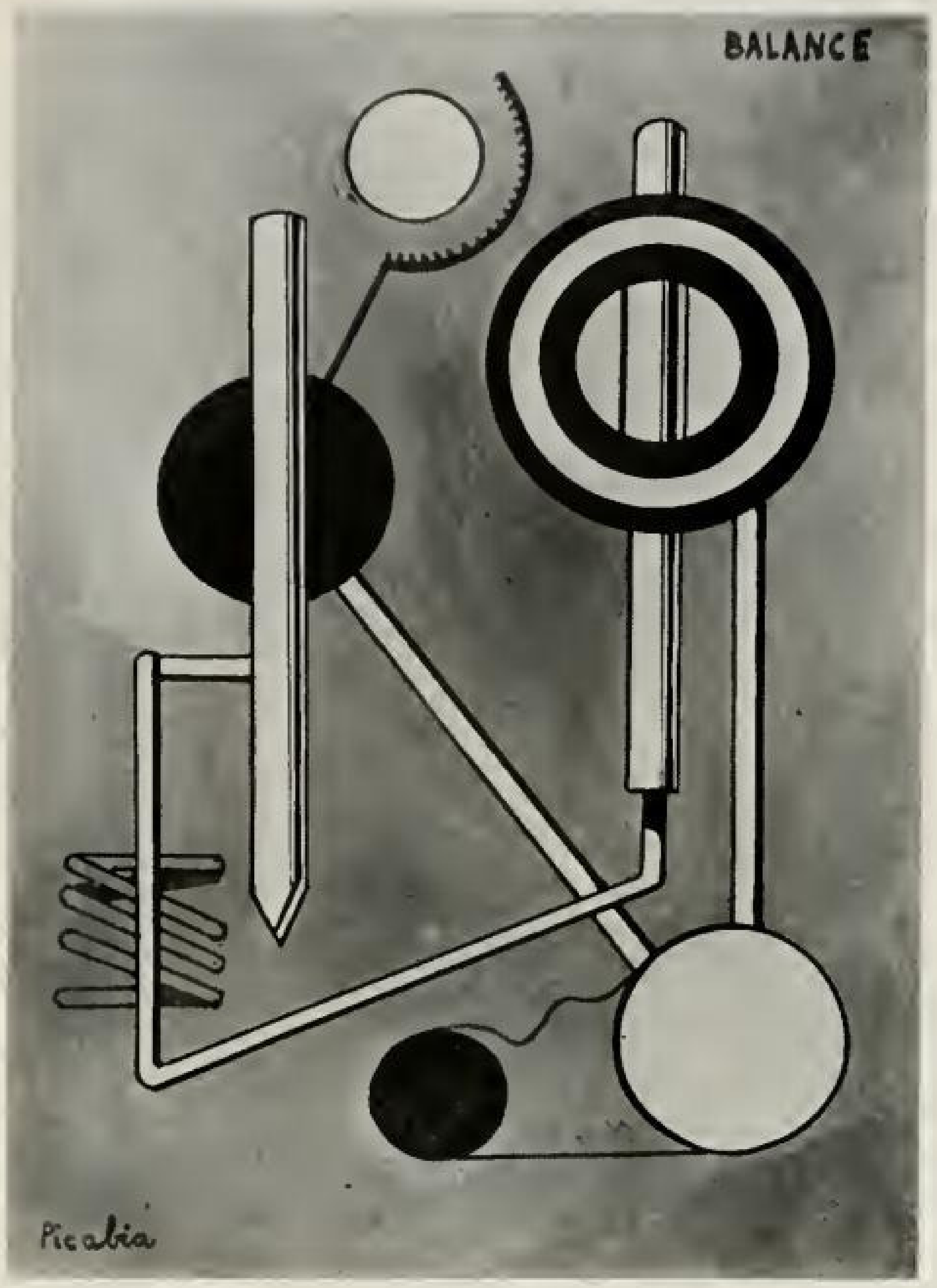
The Museum of Modern Art, *The Machine*, Hultén, ed., New York, November 30, 1968–February 9, 1969, p.95

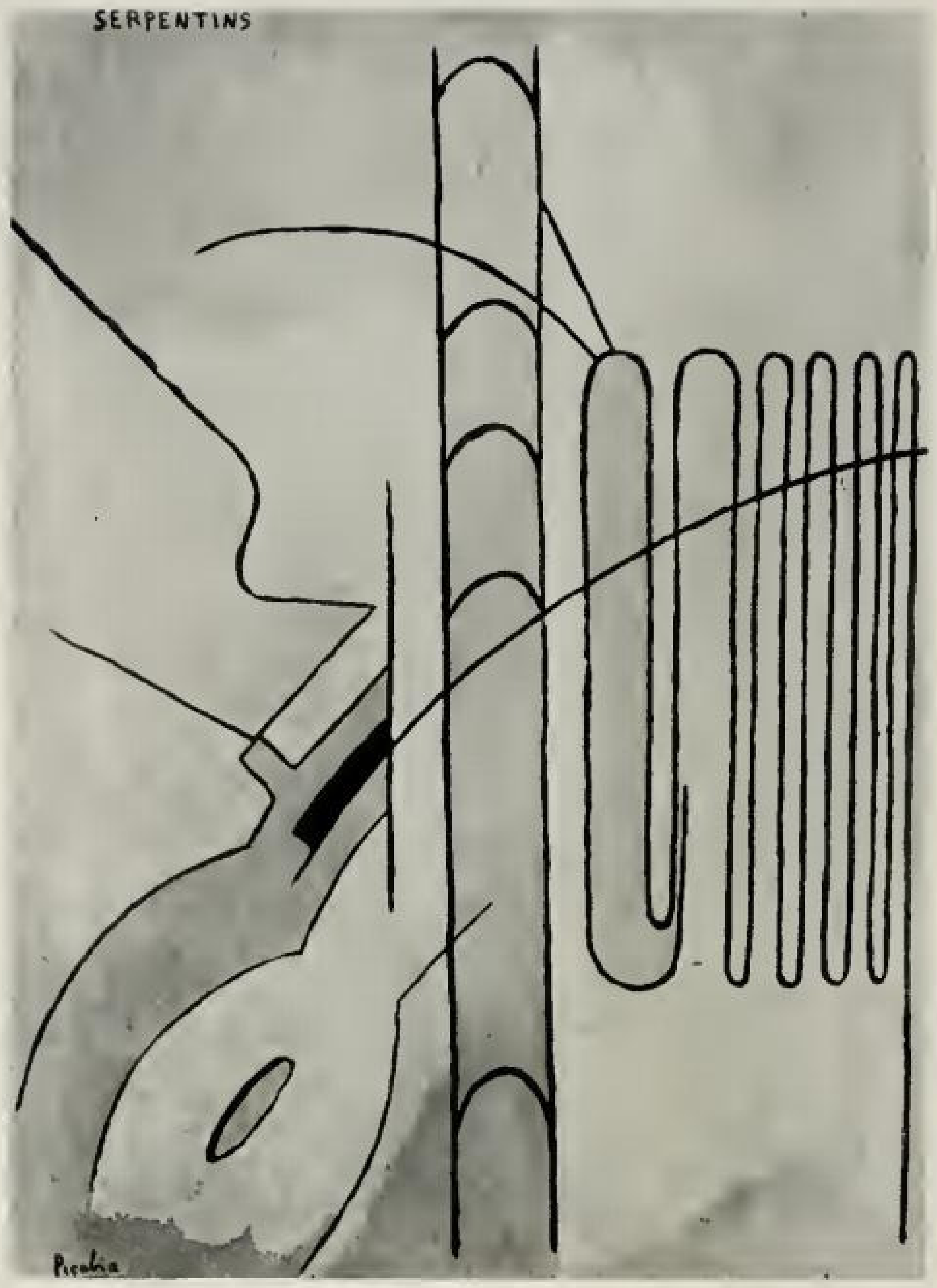
Literature:

Camfield, "The Machinist Style of Francis Picabia," *The Art Bulletin*, New York, September–December 1966, pp.320–1

The Museum of Modern Art, *The Machine*, Hultén, ed., New York, 1968, p.95

A balance of striking visual properties and suggestive content makes *Child Carburetor* one of Picabia's best machinist paintings. Though reminiscent of his work of 1915 (see nos.44, 46), its asymmetrical composition indicates a later date – probably 1919, given the evidence of its first exhibition and the witness of Mme. Everling-Picabia ("C'était hier Dada," *Les Oeuvres Libres*, Paris, June 1955, p.129). *Child Carburetor* is based on an engineer's diagram of an actual carburetor (fig. 63a), that part of a gasoline motor which controls the mixture of gas and air to secure maximum firing of the cylinders. Considered in the context of Duchamp's *Large Glass* (with its bride that is a kind of "motor" operated by "love gasoline"), *Child Carburetor* also becomes a love machine whose forms and inscriptions abound in sexual analogies.





64 Balance. c.1919

Oil on board, $23^{5}/_{8}$ x $17^{1}/_{4}$″ (60 x 44 cm., frame window)

Inscribed l.l. "Picabia"; u.r. "Balance"

Collection Lillian H. Florsheim, Chicago

Provenance:

B.C. Holland Gallery, Chicago Everett Ellin Gallery, Los Angeles

Galerie Paul Guillaume, Paris

Though *Balance* is undated, its general inventory of rods, springs, circles and undulating lines is compatible with other works of c.1919. The concentric circles in the upper right also seem relevant to Picabia's watercolor drawings of 1922 dealing with optical and electrical phenomena.

*65 Serpentins. c.1919–1922

Oil on wood, 24 x 18″ (61 x 45.8 cm.)

Inscribed l.l. "Picabia"; u.l. "Serpentins"

Collection Gertrude Stein Gallery, New York

Provenance:

Richard Feigen Gallery, Chicago

Exhibitions:

Salon d'Automne, Paris, November 1–December 10, 1919, no.1535?

There are two versions of *Serpentins*. One in the Matta collection is larger (32 x $21^{1}/_{4}$″) and more sketchily brushed, but the two paintings are otherwise identical in color, composition and inscriptions. Proper identification of these two *Serpentins* has been accordingly difficult since one of them was first exhibited at the 1919 *Salon d'Automne* in Paris.

66 Alarm Clock I. (Réveil matin). 1919

Ink, 12½ x 9″ (31.8 x 23 cm.)

Inscribed l.l. "Francis Picabia"; l.r. "Réveil Matin"

Collection Mrs. Barnett Malbin, Birmingham, Michigan
(The Lydia and Harry Lewis Winston Collection)

Provenance:

Tristan Tzara

Exhibitions:

Detroit Institute of Arts, *The Winston Collection*, September 27–November 3, 1957

Detroit Institute of Arts, *French Drawings and Watercolors*, January 1962

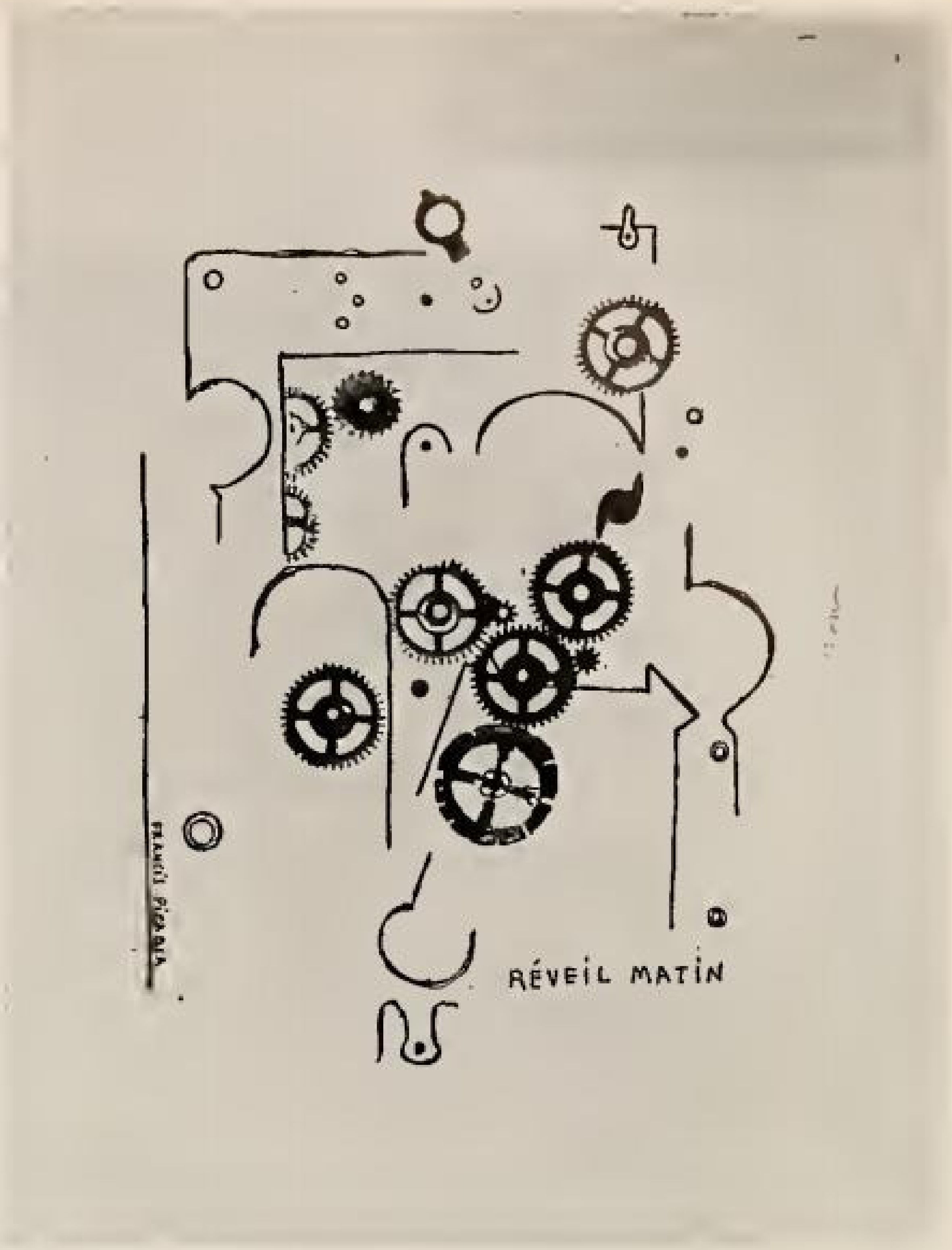
The Museum of Modern Art, *The Machine*, Hultén, ed., New York, November 30, 1968–February 9, 1969, p.90

Literature:

Buffet-Picabia, "Memories of Pre-Dada: Picabia and Duchamp," *Dada Painters and Poets*, Motherwell, ed., New York, 1951, p.266

Arp, Statement in *Picabia in Memoriam*, Orbes, Paris, April 20, 1955

Arp never forgot the Zürich dadaists' first meeting with Picabia (see Literature above). Picabia was dismantling an alarm clock in his hotel room, and they looked on with delight as he dipped parts of the clock into ink, pressed them on a paper and finished the composition by adding a few lines and inscriptions. This drawing was selected as the inner cover for *Dada 4–5* (Zürich, May 15, 1919).



67 Alarm Clock II. (Réveil matin). c.1919

Ink, 13 x 10″ (33 x 25.5 cm.)

Inscribed l.l. "Réveil Matin"

Collection Prof. Guido Rossi, Milan

Provenance:

Schwarz Gallery, Milan

Gabrielle Buffet-Picabia

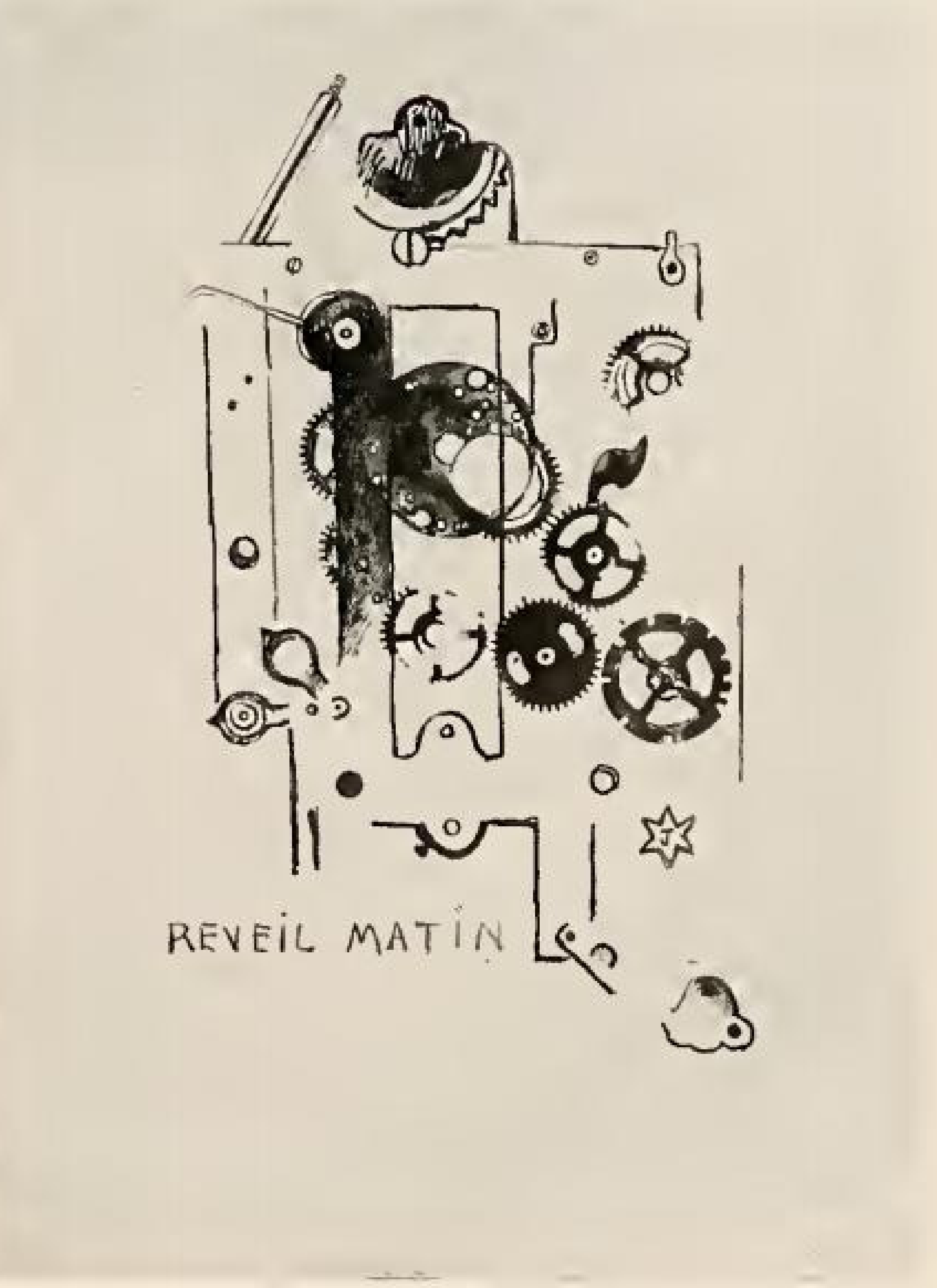
Exhibitions:

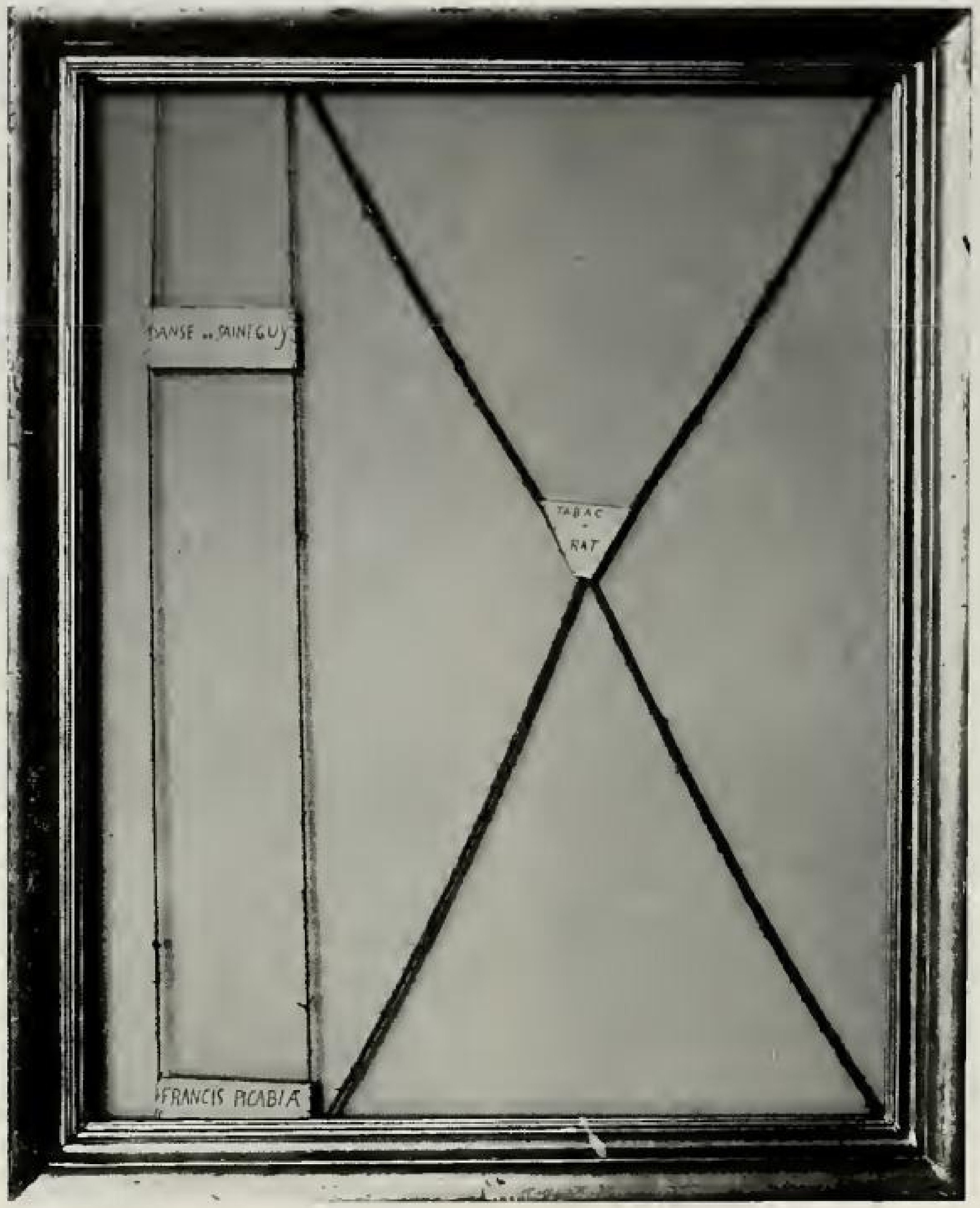
Civico Padiglione, *Dada in Italia*, Milan, June 24–September 30, 1966, no.61

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.32

Museum of Modern Art, *Dada, Surrealism and Their Heritage*, Rubin ed., New York, March 27–June 9, 1968.

This drawing appears to be exactly contemporary in date with *Alarm Clock I* (no.66). A completely hand-drawn alarm clock composition, signed and dated "Zurich 1918," exists in a Picabia scrapbook (vol.4, p.12) at the Bibliothèque Littéraire Jacques Doucet, Paris.





68 Tabac-Rat or Dance of Saint Guy. (Tabac-Rat or Danse de Saint-Guy). c.1919–1921

Cord and cardboard within a frame, $35^{7}/_{8}$ x $27^{1}/_{2}$" (91 x 70 cm.)

Inscribed l.l. "Francis Picabia";
center "Tabac-Rat";
u.l. Danse de Saint-Guy

Collection Succession Picabia, Paris

Exhibitions:

Probably the *Salon des Indépendants*, Paris, January 28–February 28, 1922, no.2884

Galerie Colette Allendy, *Picabia*, Paris, October 18–November 16, 1946, no.16

Galerie René Drouin, *491*, Paris, March 1949, no.24

Galerie Artiste et Artisan, *Picabia*, Paris, November 20–December 4, 1951, no.15

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.42

Literature:

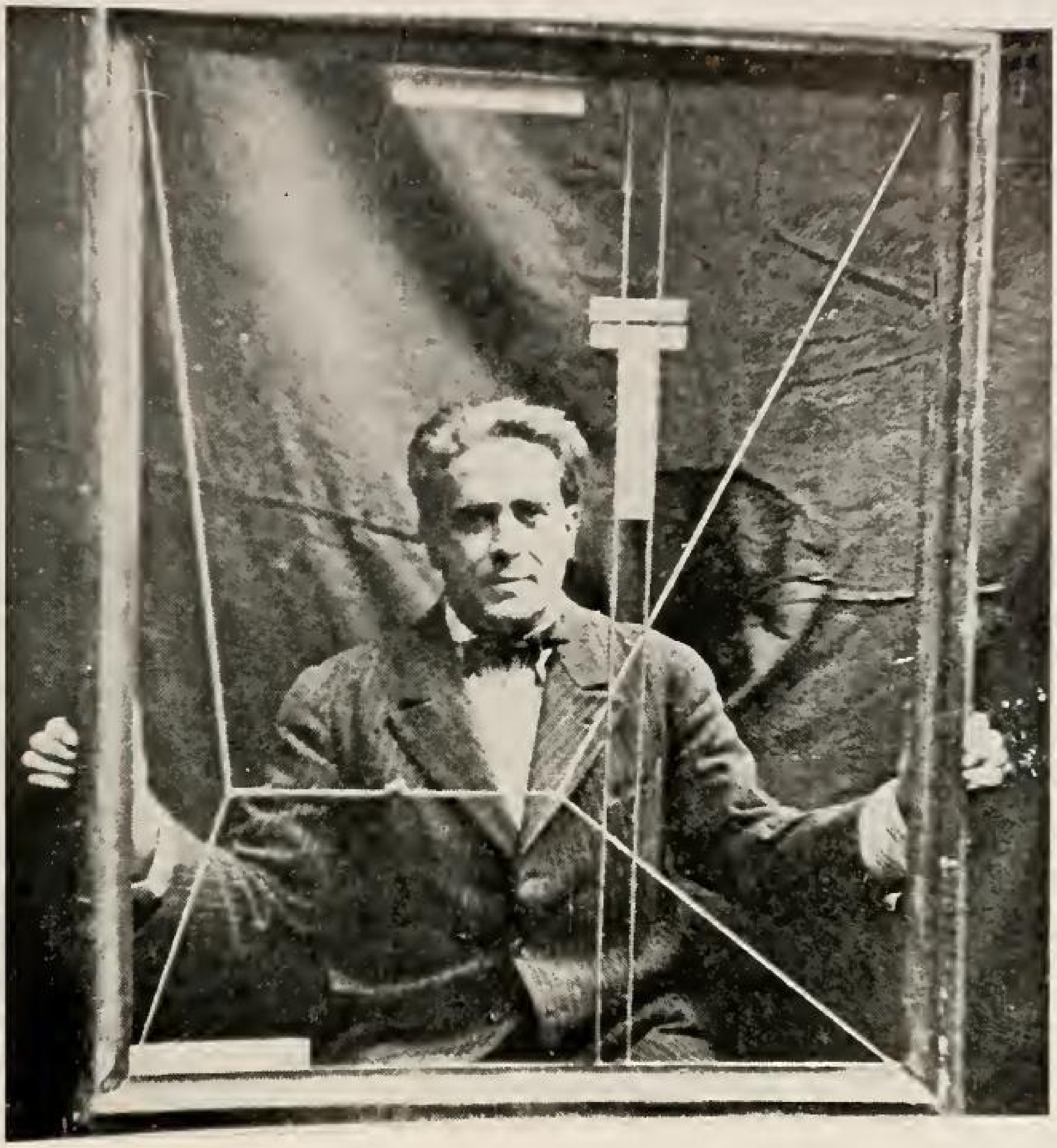
Notice, *L'Echo de Paris*, December 17, 1921, p.2

Prévot, Salon review, *Le Midi*, Toulouse, February 19, 1922, p.1

Charbonnier, *Le Monologue du Peintre*, Paris, 1959, p.136

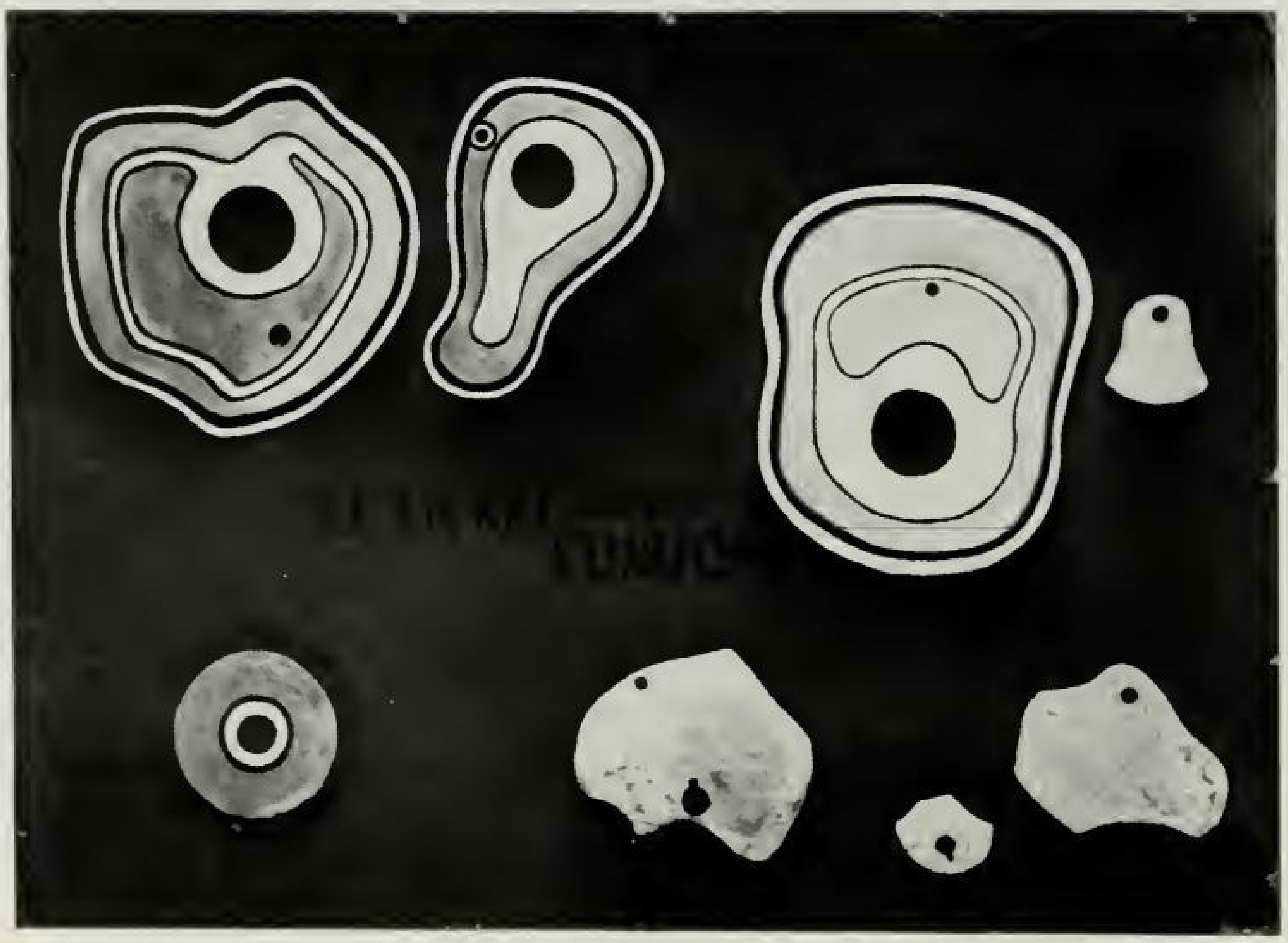
Dance of Saint Guy was the only unrejected work among Picabia's three entries to the 1922 Salon des Indépendants. It was described in advance of the Salon (see *L'Echo de Paris* in Literature above) as:

> A frame, – gilded? one still does not know, – but grilled like a cage. Behind the trellis, will be fastened on the wall a sheet-iron wheel of a thickness suitable for white mice to activate in the manner of squirrels. Very proud of his painting(?) Mr. Picabia has already informed the Committee that he will post, at his expense, a guard...charged with receiving from the public gifts in bread crumbs.
>
> (Author's translation.)



Subsequent reviews said nothing of the squirrel cage, but a photograph (Fig.68a) (*The Little Review*, London, Spring 1922) probably depicts what was exhibited, and a contemporary review identified the inscriptions as "Tabac," "Je me couche" and "Quel beau soleil" (see Prévot in Literature above).

Dance of Saint Guy could have been assembled as early as 1919 or 1920, for Breton mentioned a "tableau en cordes" in a letter to Picabia on February 15, 1920 (Sanouillet, *Dada à Paris*, Paris, 1965, p.507) and Picabia's stage design for the "Manifestation Dada" in March 1920 (p.28) seems related to such wire and cardboard constructions. *Dance of Saint Guy* acquired a new title, *Tabac-Rat*, by the time of its exhibition at the Galerie René Drouin in 1949, and probably acquired a new design then too, when Picabia rearranged the old, loose cords (conversation with Mme. Olga Picabia in July 1968). Despite these changes in its form, Picabia insisted that *Tabac-Rat* (see Charbonnier in Literature above) be suspended away from the wall to permit movement and transparency to become elements of the work.



*69 The Ivy Unique Eunuch. (Le Lierre unique eunuque). c.1920

Ripolin on board, $29^{1}/_{2}$ x $41^{3}/_{8}$" (75 x 105 cm.)

Inscribed l.r. "Francis Picabia";
center "Le Lierre Unique/Eunuque";
l.l. "Machine Co"

Collection M. von Meyenburg, Basel

Provenance:

Simone Collinet, Paris

Exhibitions:

Salon des Indépendants, Paris, January 23–February 28, 1921, no.2764a

The forms in the composition resemble cells more than machines, though a metallic quality is imparted by the silvery gray palette and schematic drawing. The significance of the title is elusive, but when one is dealing with "girls born without a mother" the notion of a unique eunuch does not seem farfetched.

70 The Dancer Jasmine. (Danseuse Jasmine). c.1920

Pencil, 10³/₄ x 8¹/₂″ (27.5 x 21.5 cm.)

Inscribed l.r. "Francis Picabia" and "Danseuse Jasmine";

l.l. "Gnome" and "Gnome"; u.l. "Olympia"

Lent by Schwarz Gallery, Milan

Provenance:

Mme. Simone Collinet

Exhibitions:

Kunsthalle Bern, *Picabia*, July 7–September 2, 1962, no.23

Galleria Schwarz, *Picabia*, Milan, May 5–June 1, 1964, no.9

Galerie Krugier, *Dada*, Geneva, February 17–March 30, 1966, no.61

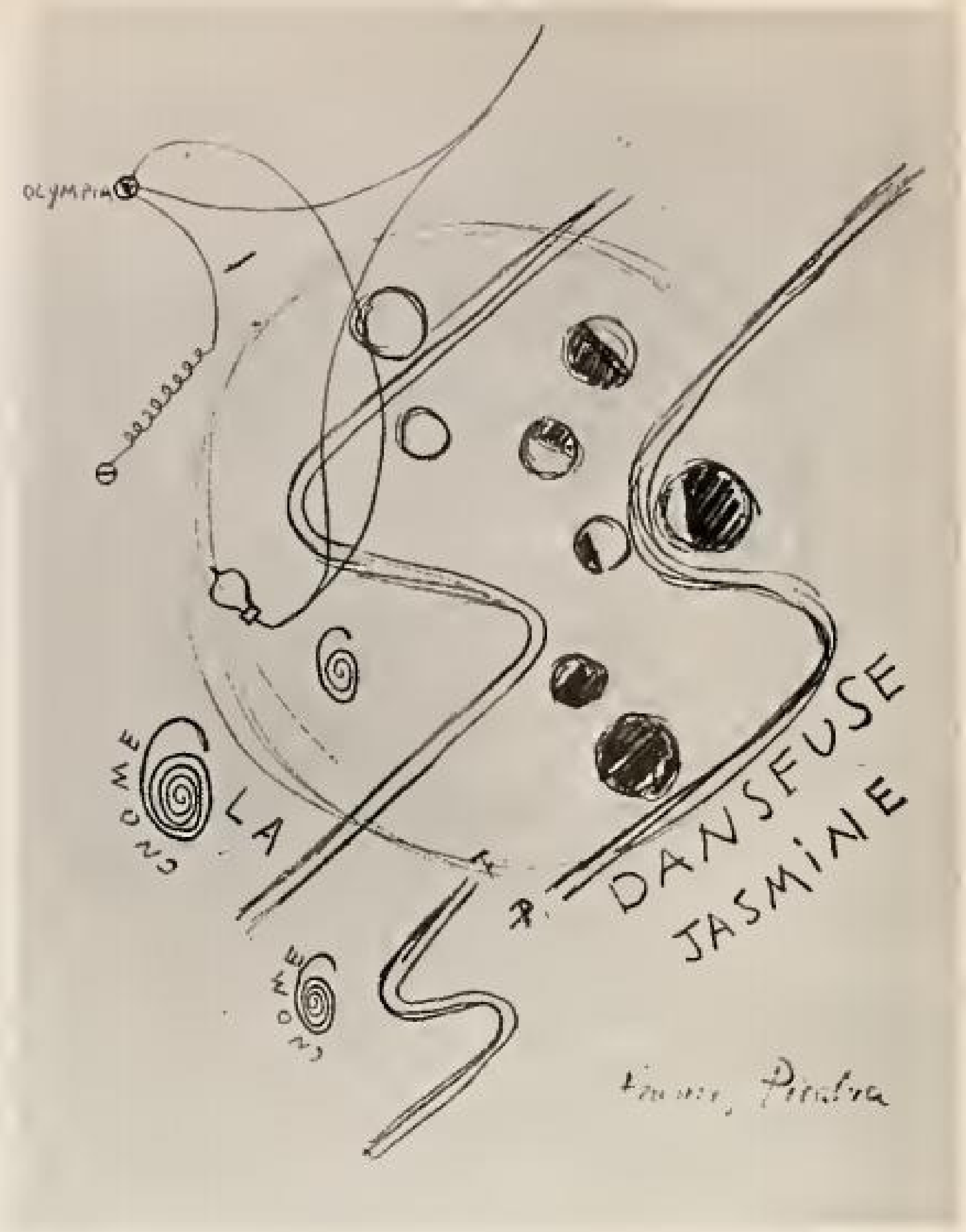
Civico Padiglione, *Dada in Italia*, Milan, June 24–September 30, 1966, no.59

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.30

Literature:

Louis Laloy, "L'Antre des Gnomes", *Commoedia*, July 4, 1920

Insight into the intimate relationship of Picabia's art and life is provided by this drawing – executed in 1920 rather than 1918 as generally believed. In July 1920, the Olympia Theatre in Paris opened a play entitled *L'Antre des Gnomes* with tableaux by Georges Casella and music by Claude Debussy – both friends of Picabia. The principal dancer, the Danseuse Jasmine, was also a good friend, and her role as an evil enchantress had a natural appeal for Picabia.



71 The Merry Widow. (La Veuve joyeuse). 1921

Oil, paper and photograph on canvas, 36¹/₄ x 28³/₄″ (92 x 73 cm.)

Inscribed u.l. "La Veuve Joyeuse";
l.r. "Francis Picabia/1921";

c. "Photographie" and "Dessin";

photograph signed and dated by Man Ray, "Man Ray 1921"
Collection Galerie Jean Chauvelin, Paris

Provenance:

Private Collection, Paris

Exhibitions:

Rejected at the Salon des Indépendants, Paris, January 28–February 28, 1922, no.2883

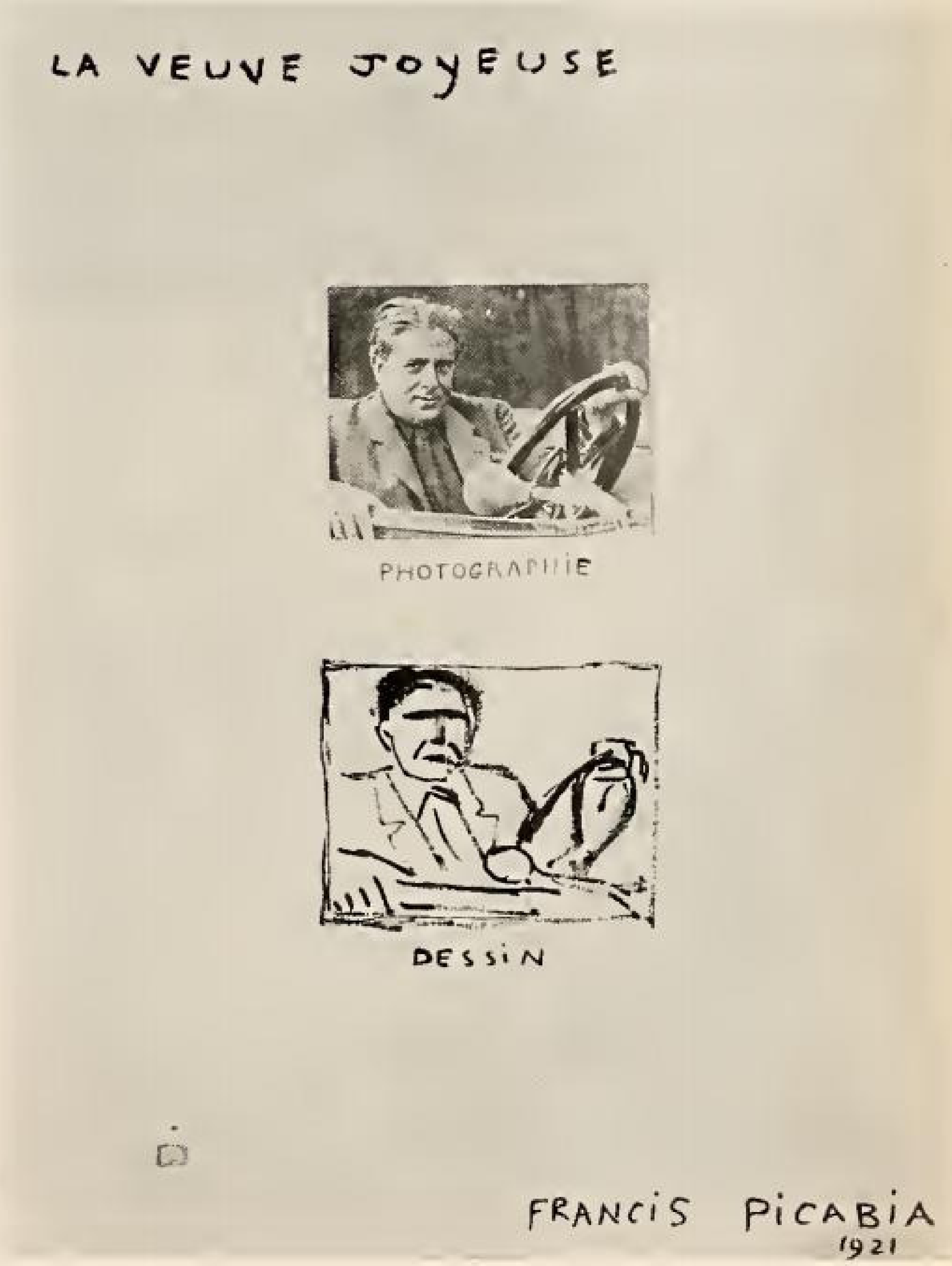
Literature:

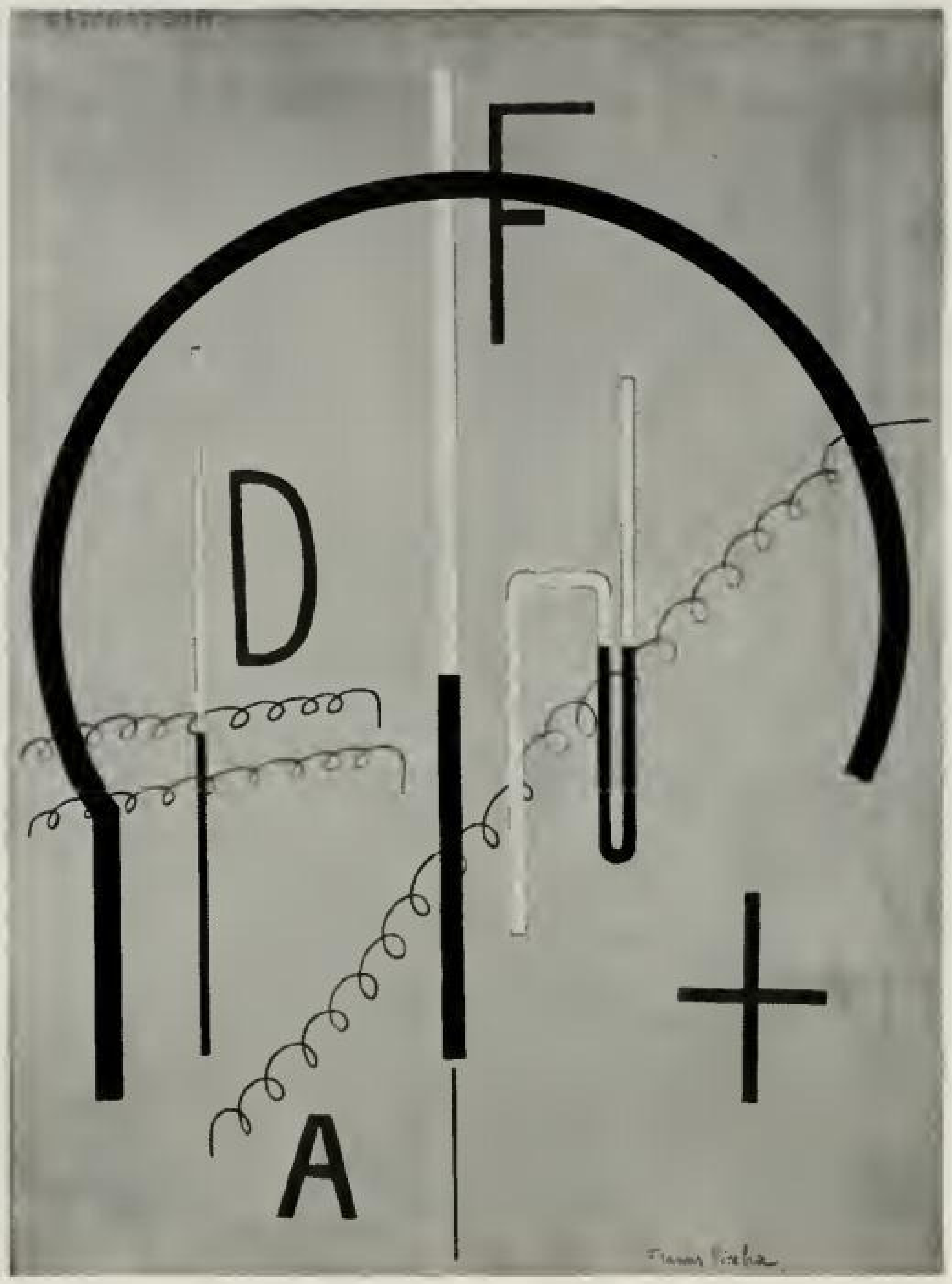
Picabia, Letter to editor, *New York Herald Tribune*, Paris, January 19, 1922, p.3

Cogniat, Signac interview, *Comoedia*, Paris, January 21, 1922, p.2

Picabia, Letter to Signac, *Comoedia*, Paris, January 23, 1922, p.3

In *The Merry Widow*, Picabia's naturally sloppy penmanship and taste for impertinence have been raised to a level that characterizes the best of his Dada work. The title, as usual, poses tormenting questions of intent. Who or what is the "merry widow"? – painting (*la* peinture)?; photography (*la* photographie)?; the machine (*la* machine)? The numerous possibilities are as delightful as the liberating, anti-art qualities of the work itself.





72 Resonator. (Résonateur). c.1922

Gouache and ink on composition board, 29$^{1}/_{8}$ x 21$^{5}/_{8}$″ (74 x 55 cm.)

Inscribed l.r. "Francis Picabia"; u.l. "Resonateur"

New York University Art Collection, Gift of Frank J. Bradley

Provenance:

Frank J. Bradley
Rose Fried Gallery, New York
H. P. Roché, Paris
Marcel Duchamp
the artist

Exhibitions:

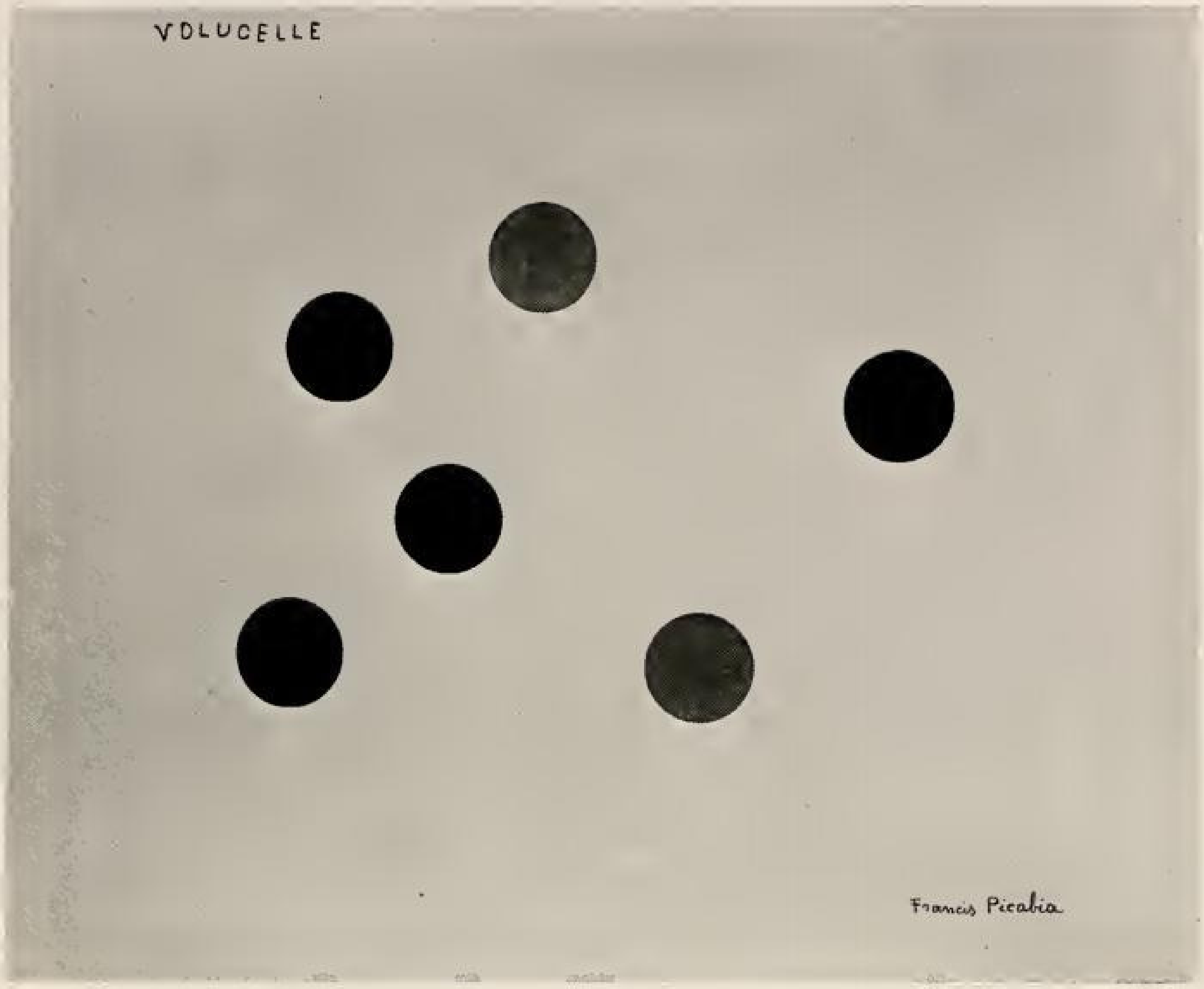
Galeries Dalmau, *Picabia*, Barcelona, November 18–December 8, 1922, no.16

Hôtel Drouot, Duchamp Sale, Paris, March 8, 1926, no.24

Rose Fried Gallery, *Picabia*, New York, February 1950, no.7

Rose Fried Gallery, *Duchamp and Picabia*, New York, December 7, 1953–January 8, 1954, no.5

Resonator (a device for giving resonance to sounds) is characteristic of Picabia's late machinist style in both its austere formal properties and its use of new machine sources. Though none of these late machinist works are dated, they were first exhibited in 1922 at the Barcelona gallery of Picabia's friend José Dalmau, and Breton wrote in the preface of that exhibition catalogue that the works had been painted only a few months earlier.



73 Volucelle I. c.1922

Gouache, 23 5/8 x 28 3/4″ (60 x 73 cm.)

Inscribed l.r. "Francis Picabia"; u.l. "Volucelle"

Lent by Schwarz Gallery, Milan

Provenance:

Galerie St. Germaine, Paris

Exhibitions:

Hôtel Drouot, Duchamp Sale, Paris, March 8, 1926, no.70

Galerie Mona Lisa, *Picabia*, Paris, November–December 1961, no.23

Hatton Gallery and The Institute of Contemporary Arts, *Picabia*, London, March–April 1964, no.24

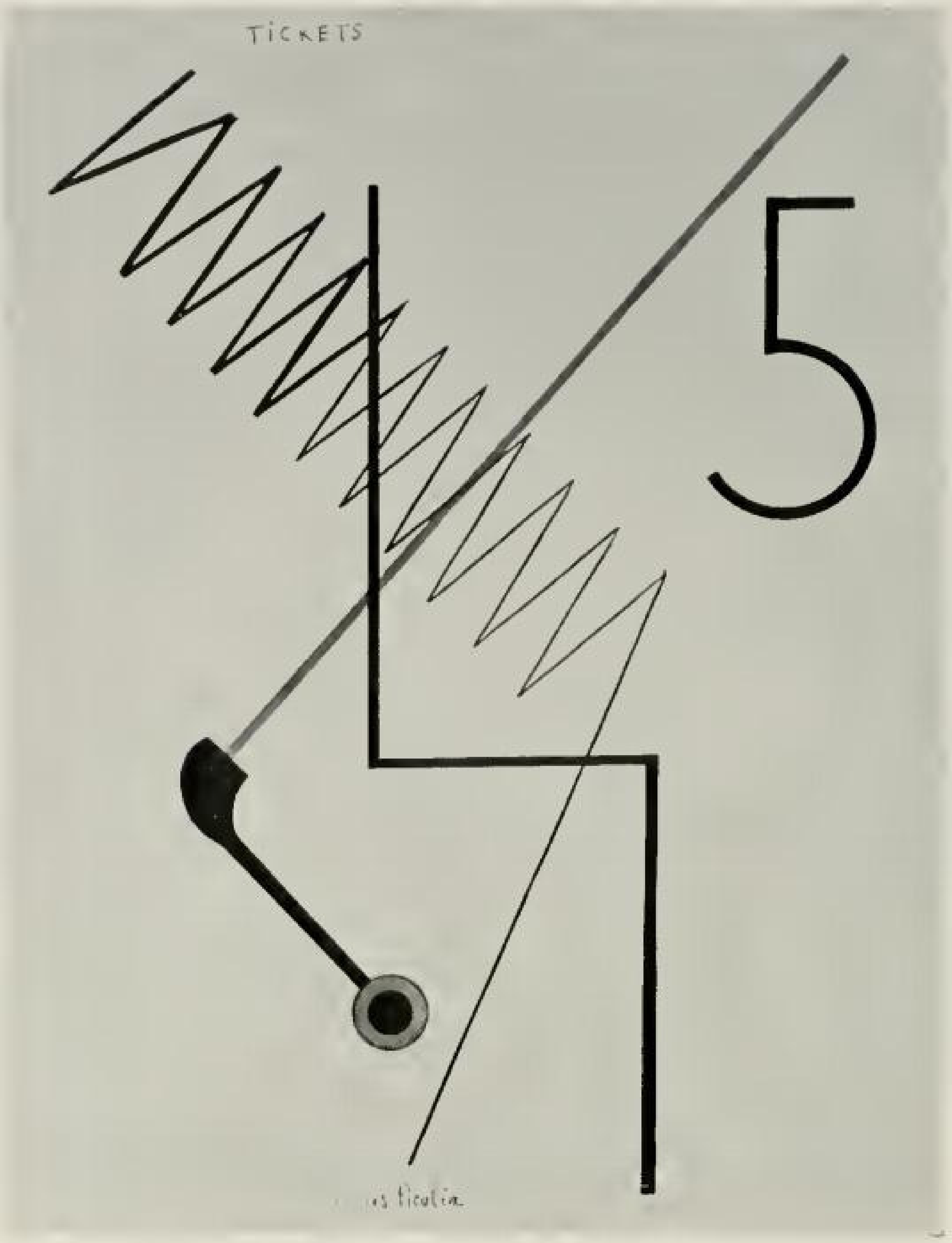
Galleria Schwarz, *Picabia*, Milan, May 5–June 1, 1964, no.13

Galerie Krugier, *Dada*, Geneva, February 17–March 30, 1966, no.66

Civico Padiglione, *Dada in Italia*, Milan, June 24–September 30, 1966, no.65

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.39

Dots and small circles are among the most ubiquitous forms in Picabia's oeuvre. Occasionally they can be identified (symbols of celestial bodies, points of light and energy, bullet holes), but more often he kept their significance to himself. The asymetrical constellation of colored circles in *Volucelle I* is a particularly mysterious and austere example of his preoccupation with this form.



74 Tickets. c.1922

Watercolor, $29^1/_4$ x 22″ (74.5 x 56 cm.)

Inscribed l.c. "Francis Picabia"; u.l. "Tickets"

Lent by Schwarz Gallery, Milan

Provenance:

Mme. Simone Collinet, Paris
H. P. Roché, Paris
Marcel Duchamp
the artist

Exhibitions:

Galeries Dalmau, *Picabia*, Barcelona, November 18–December 8, 1922, no.15

Hôtel Drouot, Duchamp Sale, Paris, March 8, 1926, no.30

Galerie Artiste et Artisan, *Picabia*, Paris, November 20–December 4, 1951, no.8

Sidney Janis Gallery, *Dada*, New York, April 15–May 9, 1953, no.165

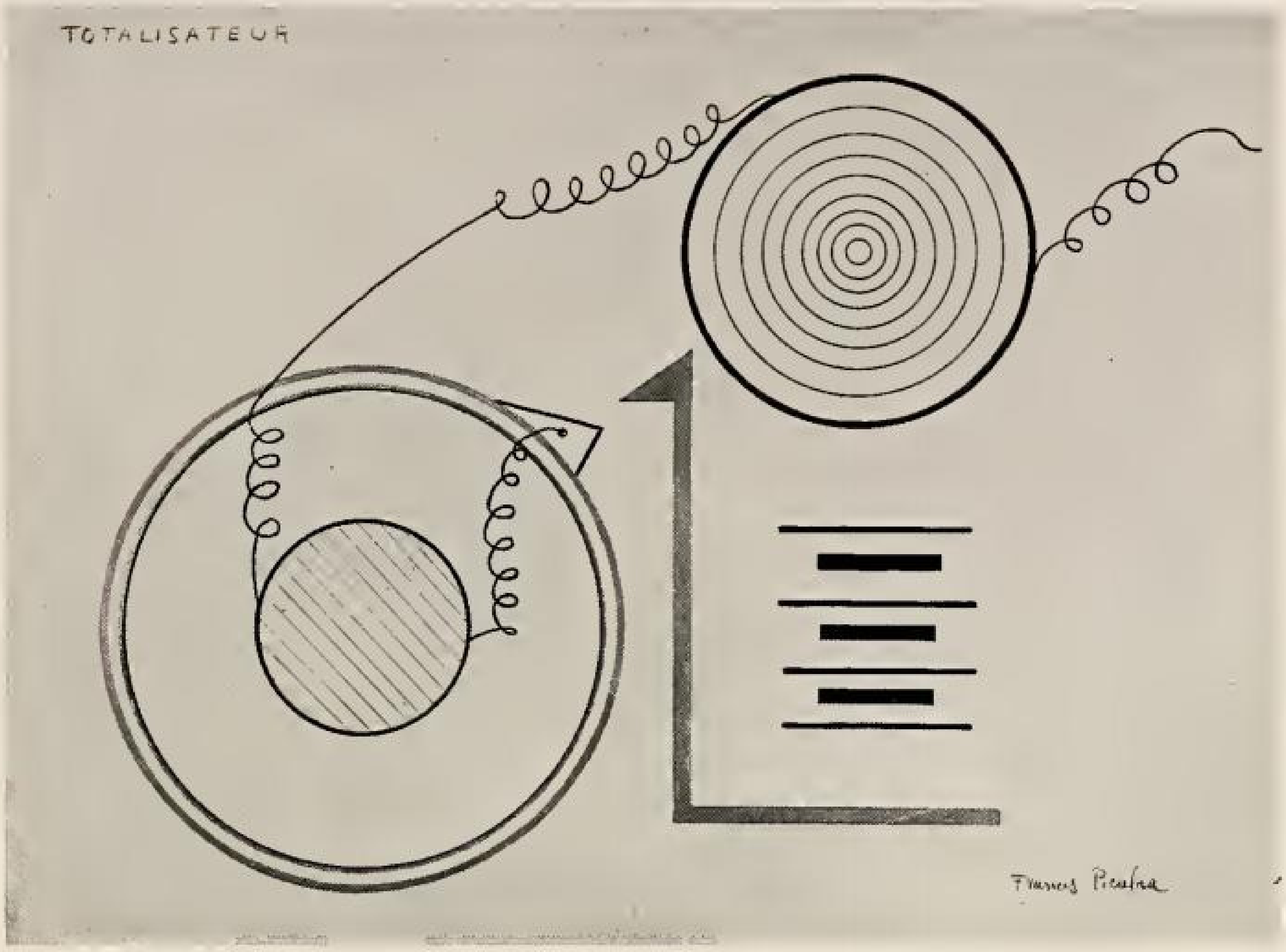
Galleria Schwarz, *Picabia*, Milan, May 5–June 1, 1964, no.4

Galerie Krugier, *Dada*, Geneva, February 17–March 30, 1966, no.55

Civico Padiglione, *Dada in Italia*, Milan, June 24–September 30, 1966, no.54

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.20

Tickets has long been assigned a date of c.1916–20, but no contemporary documents support such attributions. In terms of style and signature, it is far more compatible with the spare compositions of Picabia's "late machinist" phase, and *Tickets* first appeared at the 1922 Galeries Dalmau exhibition where that style was introduced.



75 Totalizer (Totalisateur). c.1922

Ink and watercolor, 22 x 29½" (56 x 75 cm.)

Inscribed l.r. "Francis Picabia"; u.l. "Totalisateur"

Lent by Schwarz Gallery, Milan

Provenance:

Mme. Simone Collinet, Paris
H. P. Roché, Paris
Marcel Duchamp
the artist

Exhibitions:

Galeries Dalmau, *Picabia*, Barcelona, November 18–December 8, 1922, no.20

Hôtel Drouot, Duchamp Sale, Paris, March 8, 1926, no.31

Galerie Artiste et Artisan, *Picabia*, Paris, November 20–December 4, 1951, no.7

Sidney Janis Gallery, *Dada*, New York, April 15–May 9, 1953, no.166

Galleria Schwarz, *Picabia*, Milan, July 1–30, 1960

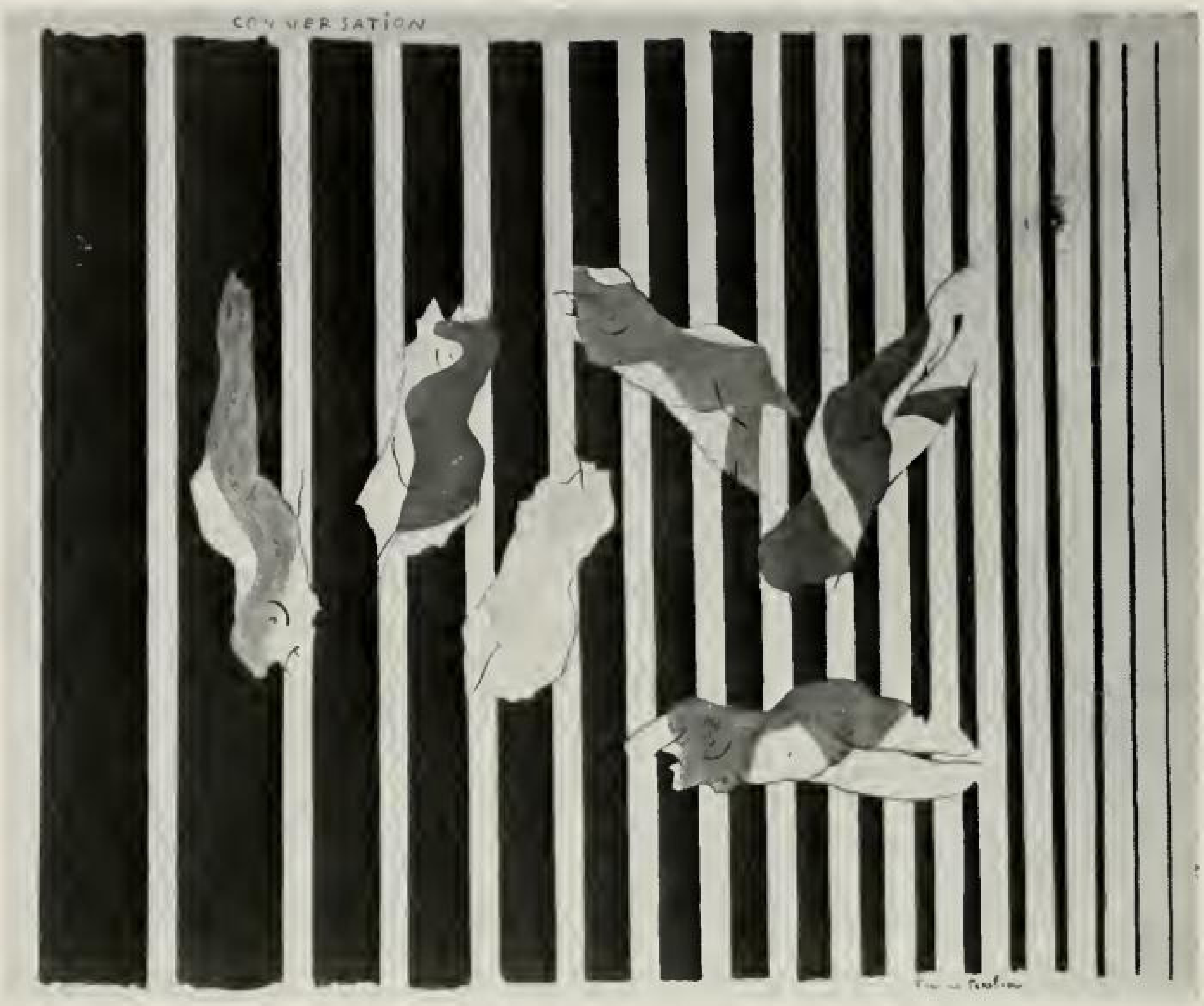
Galleria Schwarz, *Picabia*, Milan, May 5–June 1, 1964, no.3

Galerie Krugier, *Dada*, Geneva, February 17–March 30, 1966, no.54

Civico Padiglione, *Dada in Italia*, Milan, June 24–September 30, 1966, no.53

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.19

A date of c.1922 is offered for *Totalizer* (a pari-mutuel machine) on the same stylistic and historical grounds discussed for nos.72–74.



76 Conversation I. c.1922

Watercolor, $23^{1}/_{2}$ x $28^{3}/_{8}$" (60 x 72 cm.)

Inscribed l.r. "Francis Picabia"; u.l. "Conversation"

Collection The Tate Gallery, London

Provenance:

Mme. Simone Collinet, Paris

the artist

Exhibitions:

Galerie Artiste et Artisan, *Picabia*, Paris, November 20–December 4, 1951 (not listed in catalogue)

Galerie Furstenberg, *Picabia*, Paris, June 5–July 5, 1956, no.22

Musée d'Art et d'Industrie, *Art Abstrait*, Saint-Etienne, April–May 1957, no.50

Matthiesen Gallery, *Picabia*, London, October-November 1959, no.30

Hatton Gallery and Institute of Contemporary Arts, *Picabia*, London, March-April 1964, no.27

Literature:

Hunt, "The Picabia/Breton Axis," *Artforum*, New York, September 1966, pp.18, 20

77 Optophone I. c.1922

Ink and watercolor on composition board, $28^{3}/_{8}$ x $23^{5}/_{8}$" (72 x 60 cm.)

Inscribed l.r. "Francis Picabia"; l.l. "Optophone"

Collection André Napier, Neuilly, France

Provenance:

Mme. Simone Collinet, Paris

H. P. Roché, Paris

Mme. Fernand Léger

Marcel Duchamp

the artist

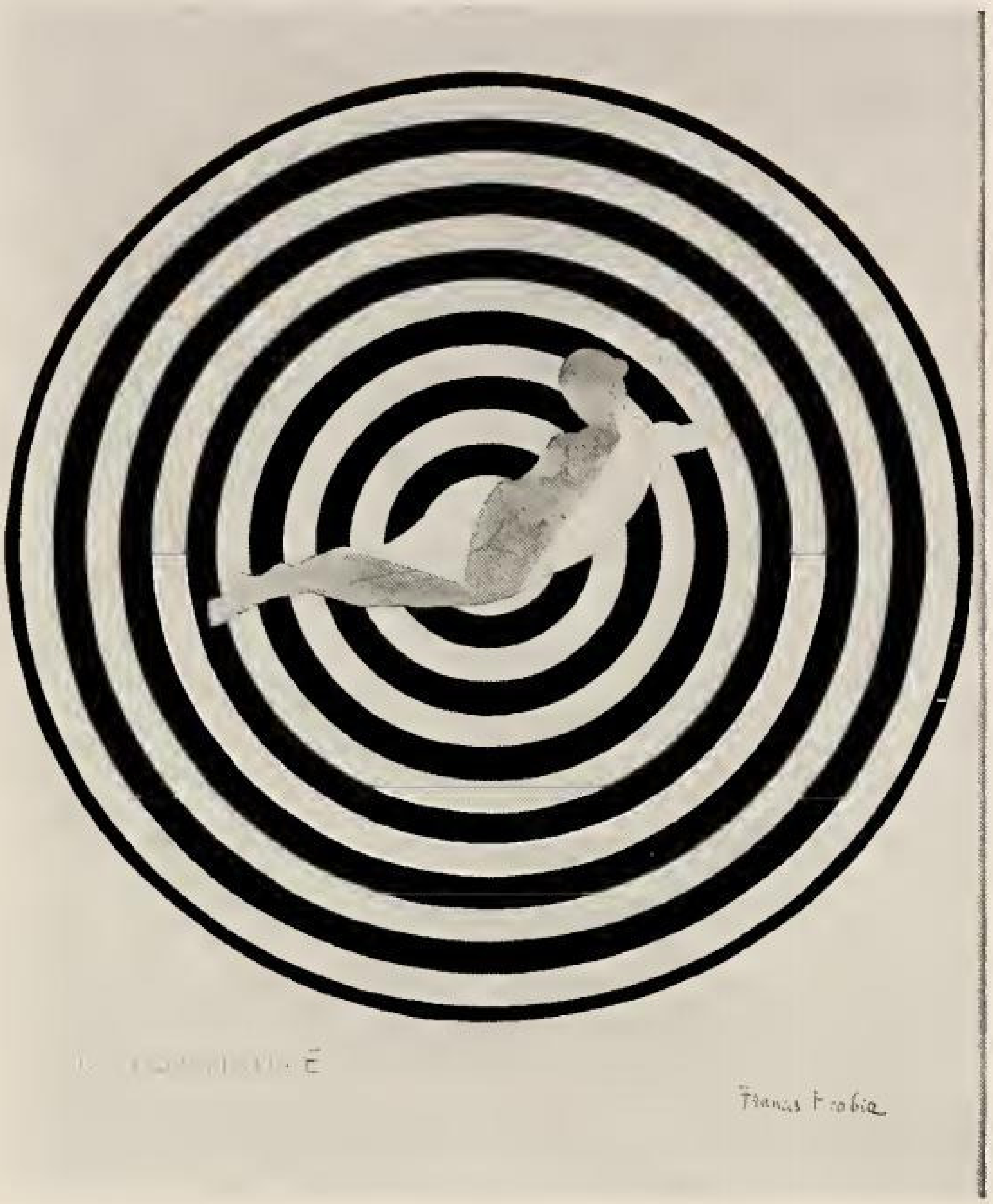
Exhibitions:

Galeries Dalmau, *Picabia*, Barcelona, November 18–December 8, 1922 (reproduced but not listed in catalogue) probably *Salon des Indépendants*, Paris, February 10–March 11, 1923, no.3733

Hôtel Drouot, Duchamp Sale, Paris, March 8, 1926, no.67

Galerie Leonce Rosenberg, *Picabia*, Paris, December 9–31, 1930, no.12

Galerie Colette Allendy, *Picabia*, Paris, October 18–November 16, 1946, no.14



Galerie René Drouin, *491*, Paris, March 1949, no.39

Galerie Mona Lisa, *Picabia*, Paris, November-December 1961, no.22

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.39

Kunsthalle Bern, *Picabia*, July 7–September 2, 1962, no.35

Galerie Furstenberg, *Picabia*, Paris, November 4–December 5, 1964, no.15

Galerie Krugier, *Dada*, Geneva, February 17–March 30, 1966, no.68

The Museum of Modern Art, *Dada, Surrealism and Their Heritage*, Rubin, ed., New York, March 27–June 9, 1968, no.269

Literature:

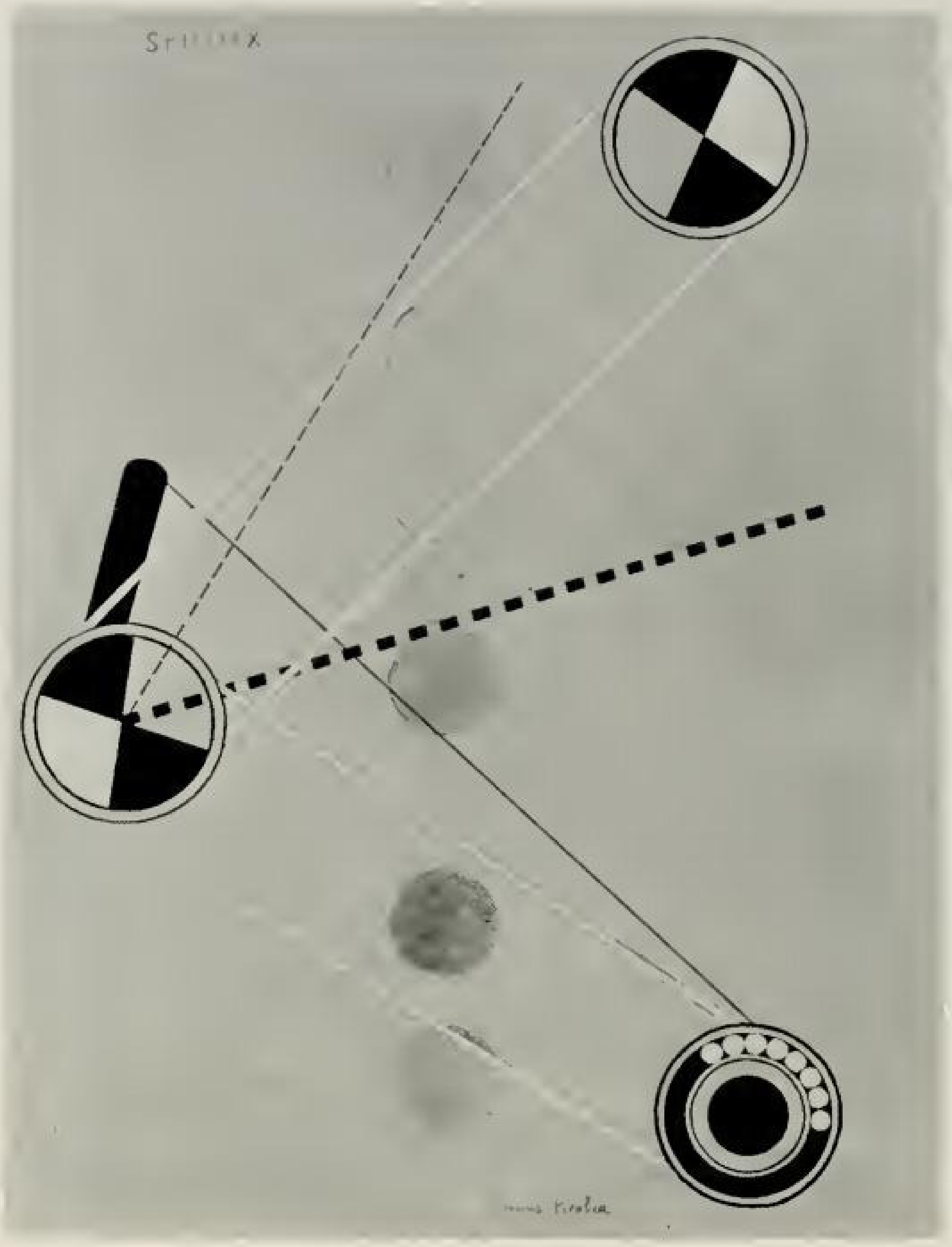
Duchamp, Notes for Hôtel Drouot, Duchamp Sale, Paris, March 8, 1926 (n.p.)

Hunt, "The Picabia/Breton Axis," *Artforum*, September 1966, pp.18, 20

Camfield, "The Machinist Style of Francis Picabia," *The Art Bulletin*, New York, September-December 1966, p.321

LeBot, *Francis Picabia*, Paris, 1968, p.184

An optophone is an instrument which converts light variations into sound variations so that a blind person may estimate varying degrees of light through the ear and actually "read" printed matter. Picabia's *Optophone* seems to be a comparable instrument that "converts" electrical energy into sexual energy (see p.35).



†78 Sphinx. c.1922

Ink, gouache and watercolor, $29^1/_2$ x $21^1/_2$" (75 x 54.5 cm.)

Inscribed l.r. "Francis Picabia"; u.l. "Sphinx"

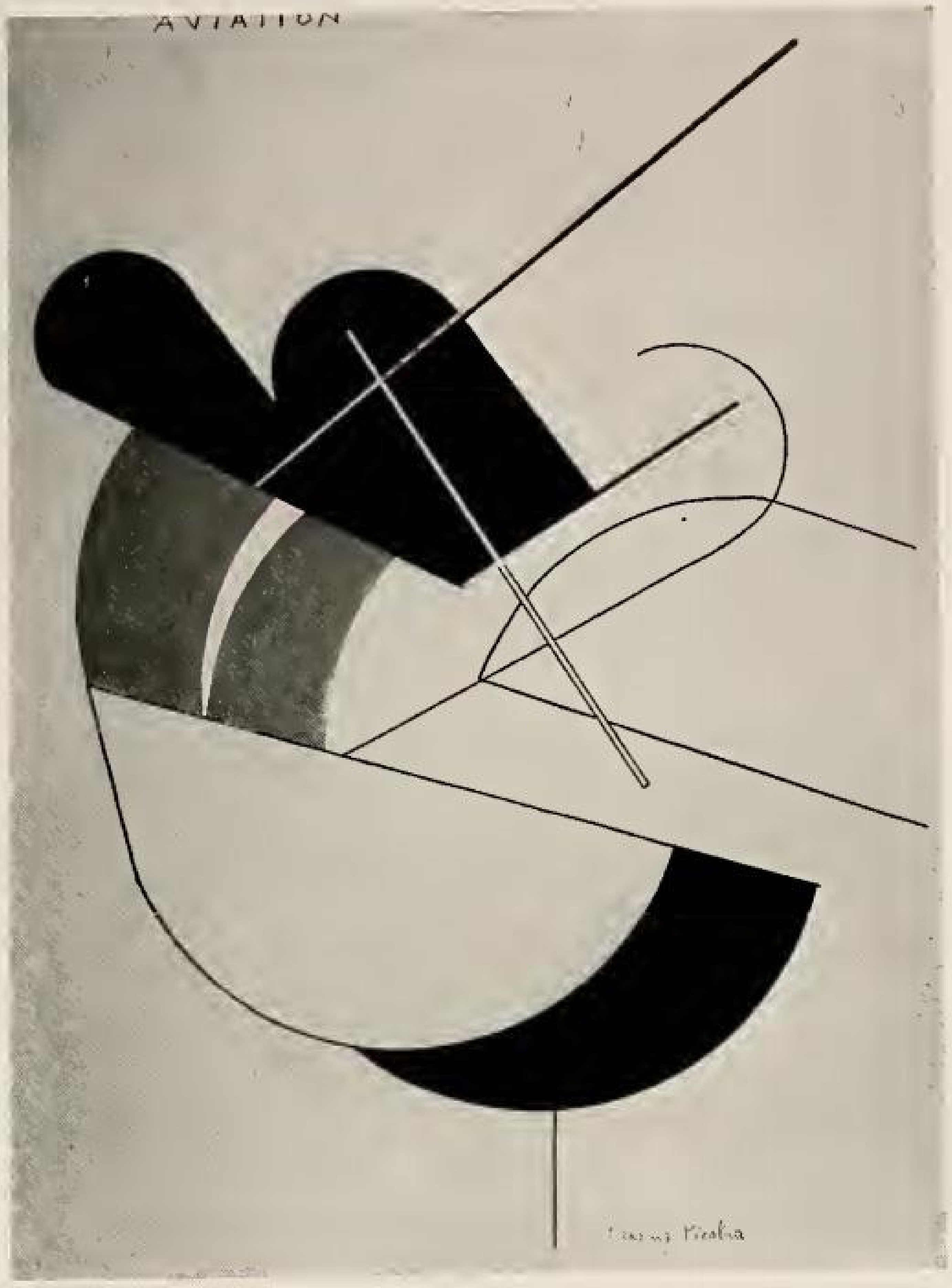
Menil Family Collection

Provenance:

Rose Fried Gallery, New York

Exhibitions:

Galeries Dalmau, *Picabia*, Barcelona, November 18–December 8, 1922, no.28



*79 Aviation. c.1922

Ink and watercolor on board, 29½ x 21¼" (75 x 54 cm.)

Inscribed l.r. "Francis Picabia"; u.l. "Aviation"

Collection Mr. and Mrs. Bayard Ewing

Provenance:

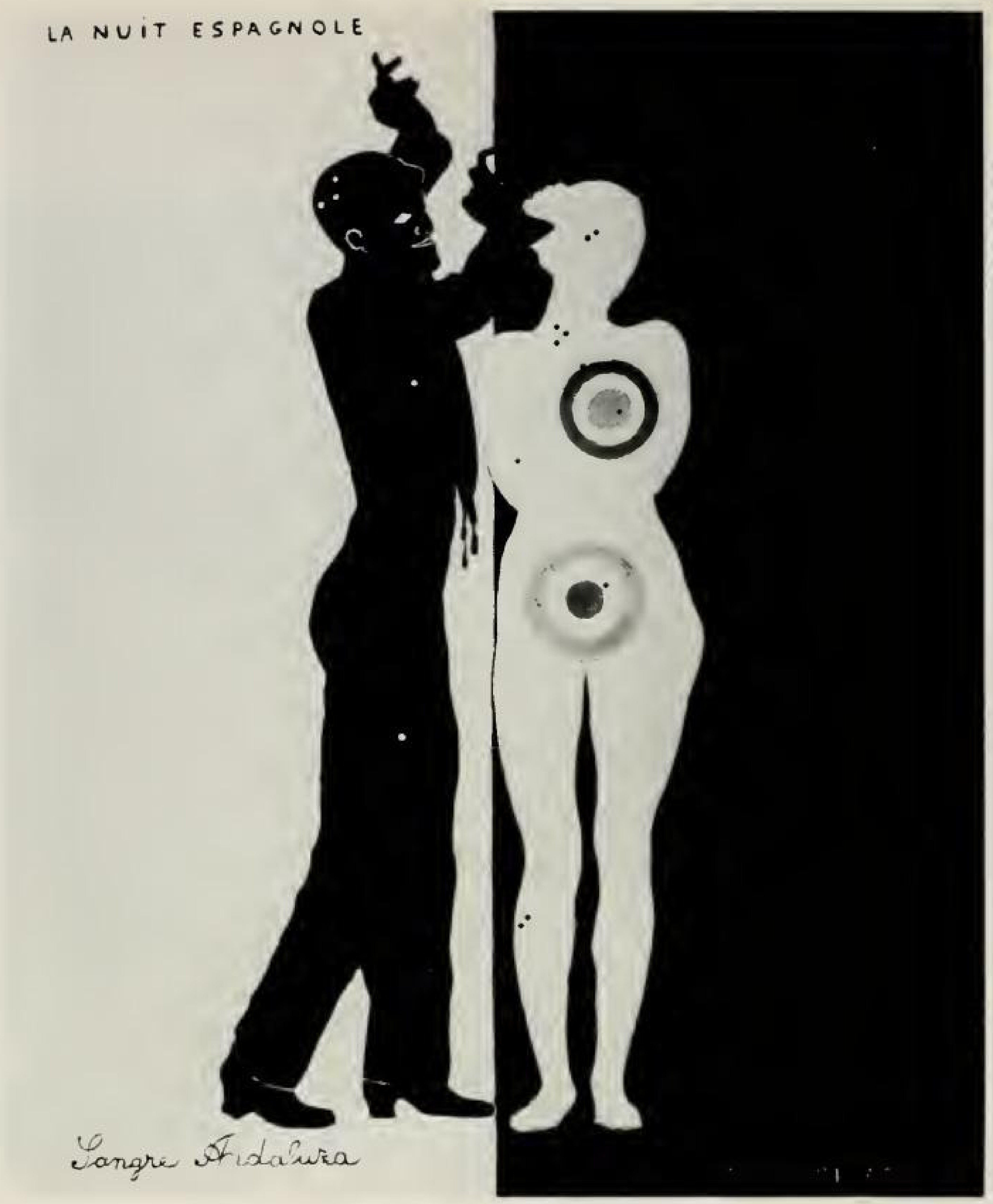
Parke-Bernet, New York
Mrs. Henry Epstein, New York
Leo Castelli Gallery, New York
Mme. Simone Collinet, Paris
André Breton, Paris

Exhibitions:

Galeries Dalmau, *Picabia*, Barcelona, November 18–December 8, 1922, no.4

Galerie Furstenberg, *Picabia*, Paris, June 5–July 5, 1956, no.20

Goucher College, *The Epstein Collection*, Towson, Maryland, January 1963



†80 Spanish Night. (La Nuit espagnole). 1922

Ripolin on canvas, 63 x 51″ (160 x 129.5 cm.)

Inscribed l.r. "Francis Picabia";
u.l. "La Nuit Espagnol";
l.l. "Sangre Andaluza"

Private Collection; New York

Provenance:

H. P. Roché, Paris

Marcel Duchamp

the artist

Exhibitions:

Salon d'Automne, Paris, November 1–December 17, 1922, no.1895

Hôtel Drouot, Duchamp Sale, Paris, March 8, 1926, no.38

Galerie Léonce Rosenberg, *Picabia*, Paris, December 9–31, 1930, no.15

Galerie Colette Allendy, *Picabia*, Paris, October 18–November 16, 1946, no.11

Galerie René Drouin, *491*, Paris, March 1949, no.29

Galerie Artiste et Artisan, *Picabia*, Paris, November 20–December 4, 1951, no.9

Sidney Janis Gallery, *Dada*, New York, April 15–May 9, 1953, no.164

Galerie Furstenberg, *Picabia*, Paris, June 5–July 5, 1956, no.19

Exposition Internationale, *50 ans d'art moderne*, Brussels 1959, no.254

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.37

Kunsthalle Bern, *Picabia*, July 7–September 2, 1962, no.33

Sidney Janis Gallery, *Two Generations*, New York, January 3–27, 1967

Literature:

Vermeersch, "Salon de Peinture," *Le Réveil du Nord*, Lille, November 21, 1922, p.1

Sanouillet, *Dada à Paris*, Paris, 1965, pp.370, 521

Mellow, "New York Letter," *Art International*, Lugano, March 20, 1967, p.59

Letters to Picabia from Breton and Ribemont-Dessaignes during August 1922 (Sanouillet, *Dada à Paris*, Paris, 1965, pp.370, 521) indicate that *Spanish Night* – first referred to as "l'Amour espagnol" and "Nuit d'amour" – was completed by the end of the summer. When exhibited that fall at the Salon d'Automne, it and a companion piece, *Fig Leaf*, were hoisted up into the darkest corner of the Grand Palais. Picabia's friend, Pierre de Massot, responded with a vitriolic handbill distributed on the steps of the Salon, but by this date Picabia's practices were no longer shocking, and several hostile critics noted that his audience was less numerous and less amused than before.

The imagery, formal properties and sexual content of *Spanish Night* (complete with erotic targets and bullet holes) has made the painting more interesting for contemporary viewers, prompting references to Pop Art, hard-edge painting, Jasper Johns, Niki de Saint Phalle and others (Mellow in Literature above).

*81 Animal Trainer. (Dresseur d'animaux). 1923

Ripolin on canvas, 98½ x 78¾″ (250 x 200 cm.)

Inscriptions l.r. "5 Juillet 1937/Francis Picabia"; u.l. "Dresseur D'Animaux"

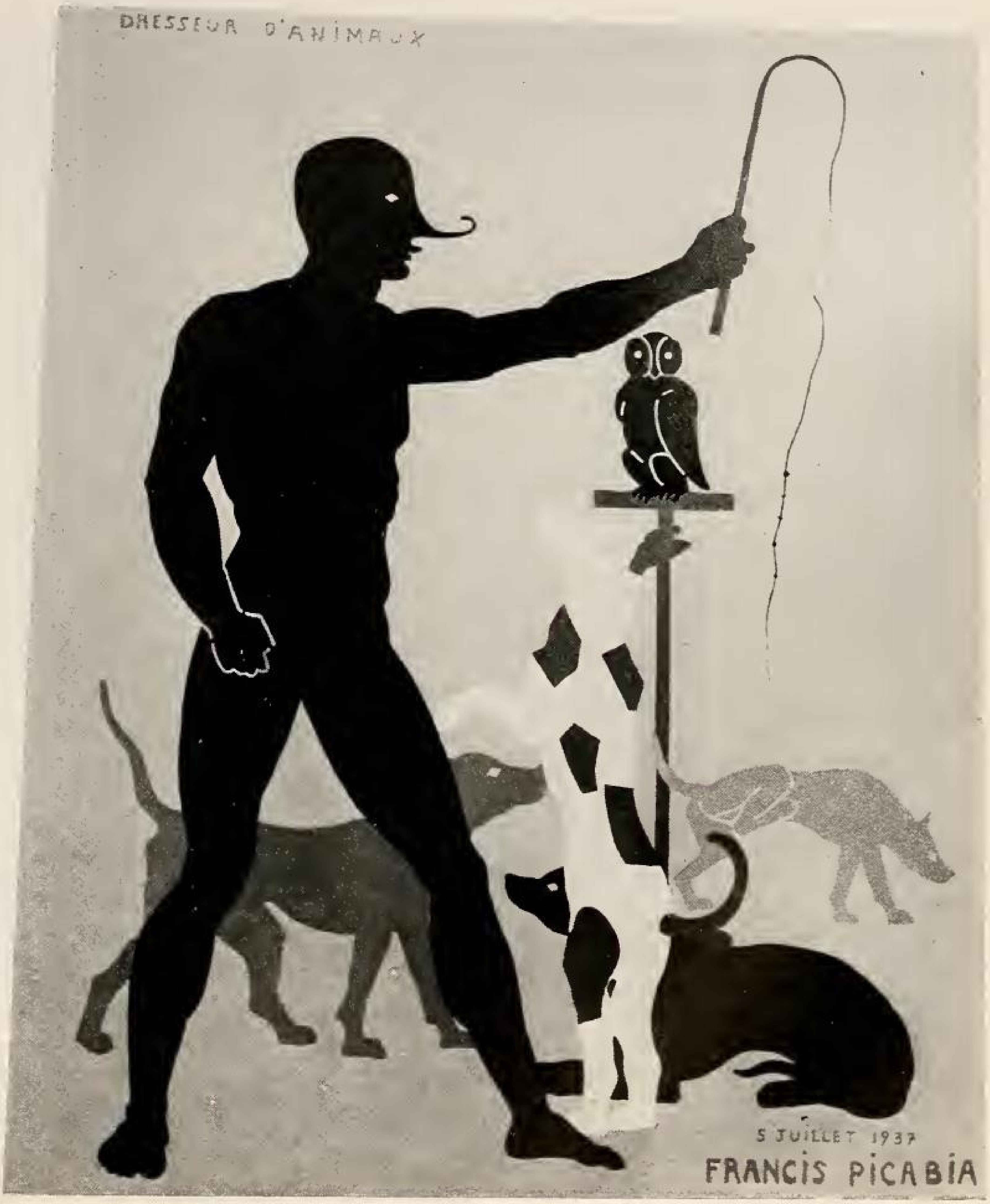
Lent by Galerie Cavalero, Cannes

Provenance:

The artist

Exhibitions:

Salon d'Automne, Paris, November 1–December 16, 1923, no.1636



Literature:

Whip, "Au Salon d'Automne," *Le Canard Enchaîné*, Paris, November 7, 1923, p.4

Notice, *Arlequin*, Paris, December 1, 1923 (attrib.)

The false date and presumptuous size of *Animal Trainer* still smack of Dada, but the provocative contrast of abstract and figurative elements in Picabia's work of 1922 have given way to a figurative style. The long nose of the animal trainer soon became a prominent feature in many paintings of the "monster" period (c.1923–28), while the academic nude form was revived during the period of the transparencies (c.1928–32).

82 Plumes. c.1923–1927?

Ripolin, feathers, macaroni, cane and corn plasters on canvas, $36^{1}/_{8}$ x $27^{1}/_{2}''$ (91.8 x 69.8 cm.); in a dowelled frame, $46^{7}/_{8}$ x $30^{7}/_{8}''$ (119 x 78.5 cm.)

Lent by Schwarz Gallery, Milan

Provenance:

Galerie Fischer, Paris

Exhibitions:

Galerie René Drouin, *491*, Paris, March 1949, no.32

Kunsthalle Bern, *Picabia*, July 7–September 2, 1962, no.31

Galleria Schwarz, *Picabia*, Milan, May 5–June 1, 1964, no.12

Galerie Krugier, *Dada*, Geneva, February 17–March 30, 1966, no.67

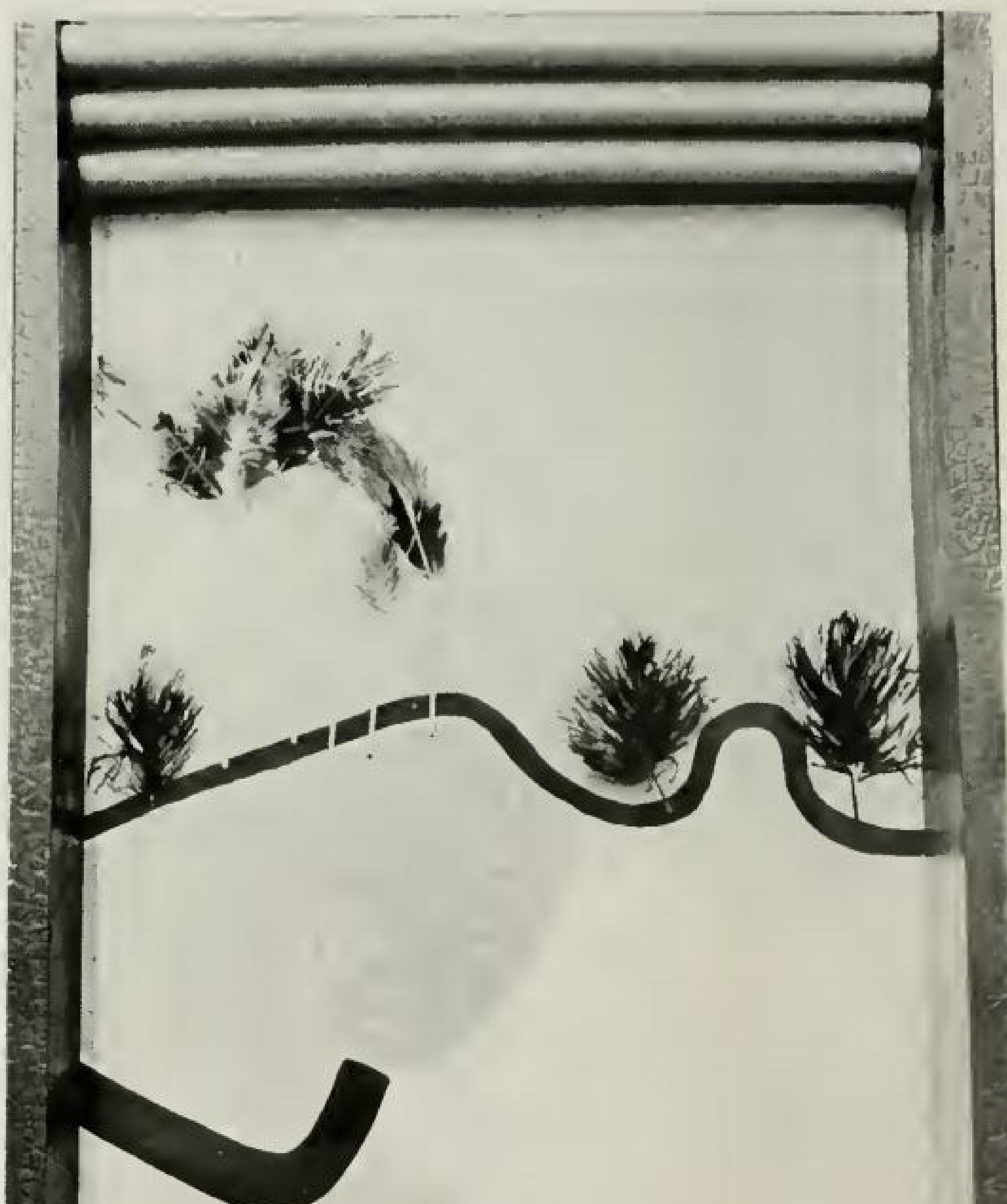
Civico Padiglione, *Dada in Italia*, Milan, June 24–September 30, 1966, no.66

Kunsthaus Zürich, *Dada*, October 8–November 17, 1966, no.209

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.40

Galleria Civica, *Le Muse Inquietanti*, Turin, November 1967–January 1968

Plumes, like many of Picabia's so-called "Dada" collages, has an unconventional frame. The earliest document regarding these frames occured with the exhibition of *Lamp* (*Lampe*, c.1923, Private Collection, London) at the 1924 *Salon des Indépendants*. The book binder, Pierre Legrain, was named as the designer of those frames (Charensol, "Au Salon des Indépendants, Découvertes," *Paris-Journal*, February 15, 1924, p.4), and numerous documents attest to his collaboration with Picabia from then until 1927. The wooden rods in the frame of *Plumes* seem related to the glass tubes around *Lamp*, and the macaroni and feathers in *Plumes* appear in only one other extant work, *Midi* (Yale University Art Gallery, Gift of the Collection Société Anonyme). Though *Midi* is undated, its mottled snakeskin frame by Legrain suggests a post-1923 date, and it may have appeared publicly for the first time in 1928 at Stieglitz's Intimate Gallery for an exhibition described in the catalogue as "the most recent works of Francis Picabia" (no.8 as "Cadre Moucheté").



83 Reading. (La Lecture). c.1924–1925

Ripolin and drinking straws on canvas, $31^{7}/_{8}$ x 26″ (81 x 66 cm.)

Signed l.l. "Francis Picabia"

Collection Prince Igor Troubetzkoy, Paris

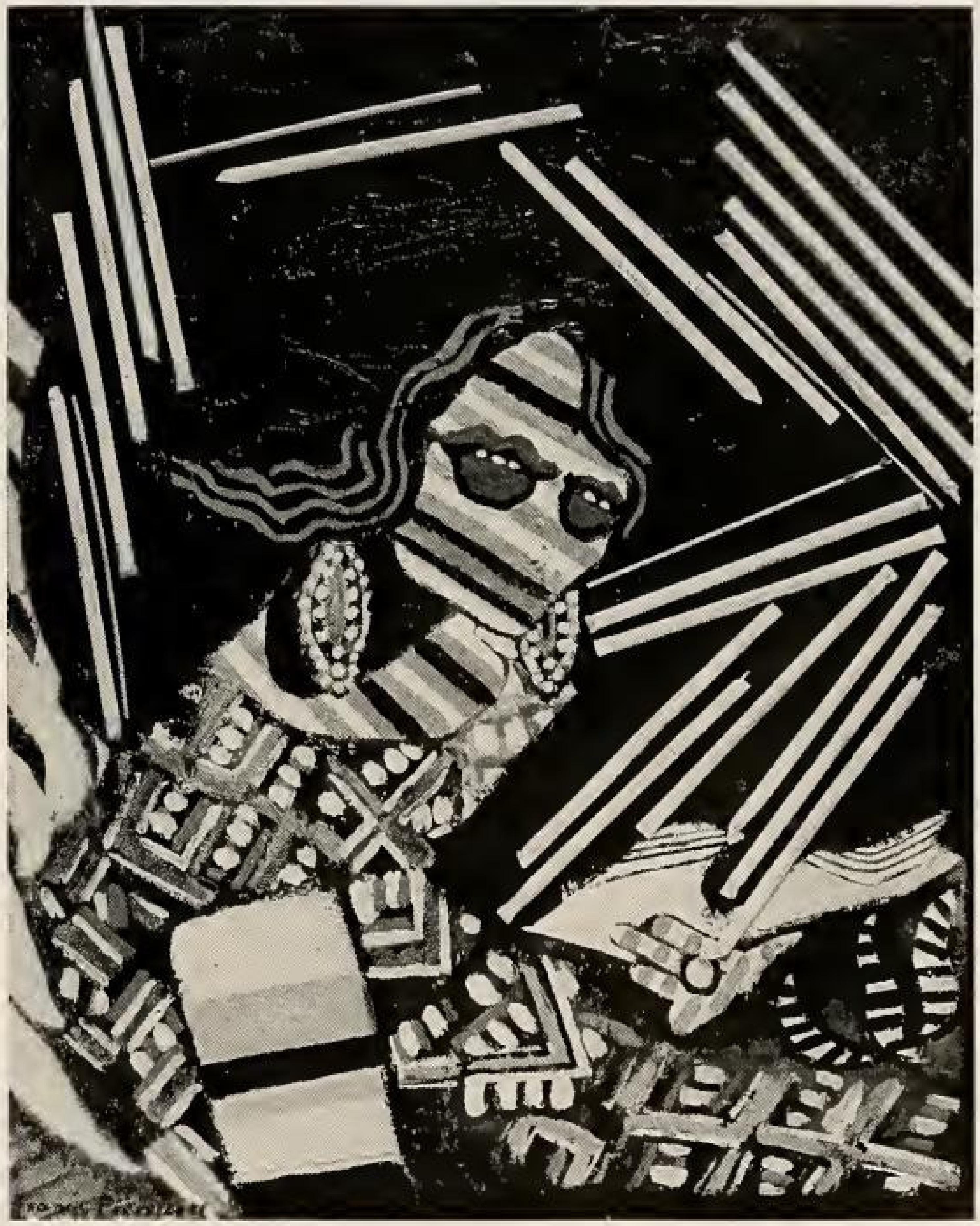
Provenance:

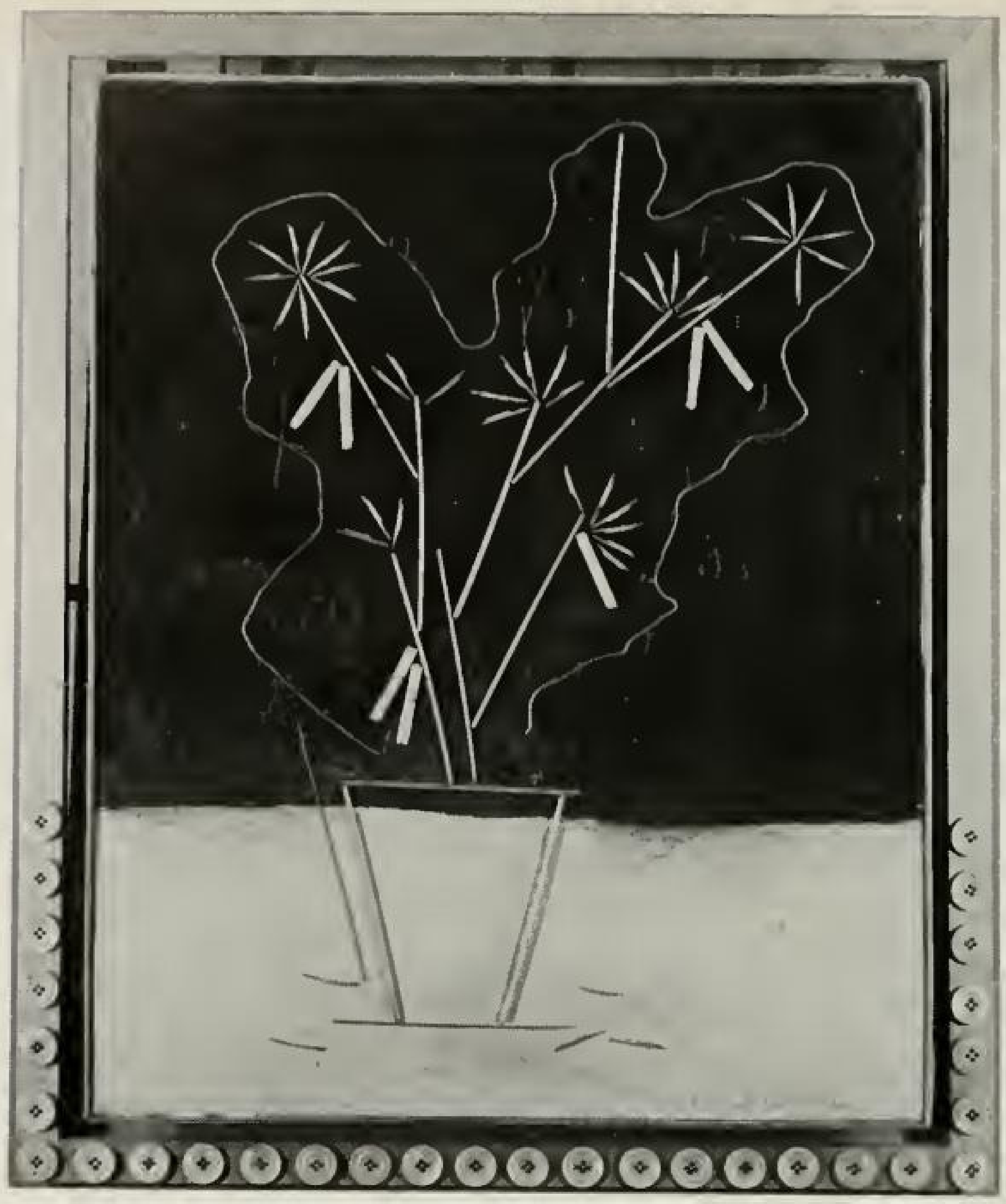
Galerie Furstenberg, Paris
Tristan Tzara, Paris
M. Pierre, Paris
Marcel Duchamp
the artist

Exhibitions:

Hôtel Drouot, Duchamp Sale, Paris, March 8, 1926, no.72
Galerie Artiste et Artisan, *Picabia*, Paris, November 20–December 4, 1951, no.24
Galerie Furstenberg, *Picabia*, Paris, June 5–July 5, 1956, no.27

Reading, securely dated 1924–25, documents the co-existence of Picabia's so-called "monster" paintings and "Dada" collages. In this instance, a prosaic subject is transformed and almost concealed by Picabia's use of distorted, patterned forms, collage elements and the saturated colors of a succulent ripolin paint.





84 Tooth Picks. (Cure-dents). c.1924–1925

Oil, cord, string, sticks, and quill tooth picks on canvas, $31^1/_2$ x $17^3/_4$" (80 x 45 cm.);

in metal frame with buttons, $36^1/_4$ x $28^3/_4$" (92 x 73 cm.)

Signed l.r. "Francis Picabia"

Lent by Schwarz Gallery, Milan

Provenance:

Galerie Fischer, Paris

Jacques Doucet, Paris

Exhibitions:

Galleries Durand-Ruel, *Tri-National Exhibition*, Paris, May–June 1925

Galerie René Drouin, *491*, Paris, March 1949, no.25

Galerie Artiste et Artisan, *Picabia*, Paris, November 20–December 4, 1951 (not listed in catalogue)

Galleria Schwarz, *Picabia*, Milan, May 5–June 1, 1964, no. 11

Galerie Krugier, *Dada*, Geneva, February 17–March 30, 1966, no.65

Civico Padiglione, *Dada in Italia*, Milan, June 24–September 30, 1966, no.64

Kunsthaus Zürich, *Dada*, October 8–November 17, 1966, no.206

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.37

Kunstverein, *Collagen*, Frankfurt, April–May 1968, no.66

Galleria Civica, *Le Muse Inquietanti*, Turin, November 1967–January 1968, no.78

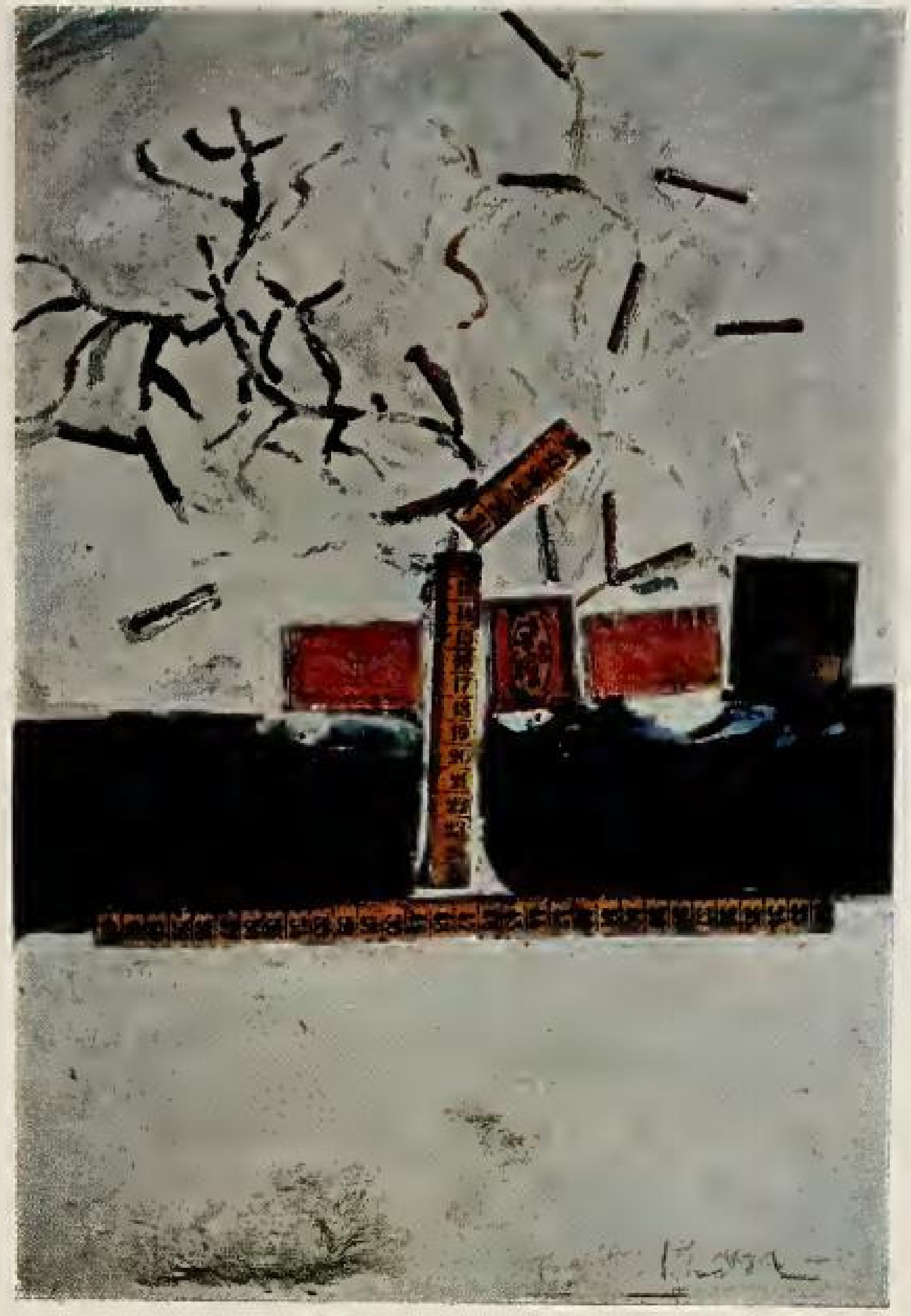
Literature:

De Meurville, "Une Exposition Tri-nationale," *Gaulois*, Paris, May 31, 1925

The Arts, "Paris Postscripts," New York, July 1925, pp.51–4 and August 1925, p.109

LeBot, *Picabia*, Paris, 1968, pp.182–3

Tooth Picks was first exhibited in 1925 and Picabia's correspondence at that time with Pierre de Massot, Marius de Zayas and Jacques Doucet (owner of the painting) clearly indicates it was one of his most recent paintings (Bibliothèque Littéraire Jacques Doucet, *Picabia Scrapbook*, vol.12; pp.22–3 and vol.6, pp.179–80). Internal evidence supports these documents, for the combination of jaunty collage elements, rich painterly qualities and a Legrain frame is entirely consistent with securely dated collages and "monsters" of this period in the mid-1920s.



85 Centimeters. (Les Centimètres). c.1924–1925

Oil, centimeter tape, paper matches and matchbox covers on canvas, 22 x 15³/₈″ (56 x 39 cm.)

Signed l.r. "Francis Picabia"

Lent by Schwarz Gallery, Milan

Provenance:

Mme. Olga Picabia, Paris

Exhibitions:

Galerie René Drouin, *491*, Paris, March 1949, no.26

Galleria Schwarz, *Picabia*, Milan, July 1–30, 1960

The Museum of Modern Art, *The Art of Assemblage*, Seitz, ed., New York, October 2–November 12, 1961, no.164

Galleria Schwarz, *Picabia*, Milan, May 5–June 1, 1964, no.10

Galerie Krugier, *Dada*, Geneva, February 17–March 30, 1966, no.62

Civico Padiglione, *Dada in Italia*, Milan, June 24–September 30, 1966, no.60

Kunsthaus Zürich, *Dada*, October 8–November 17, 1966, no.202

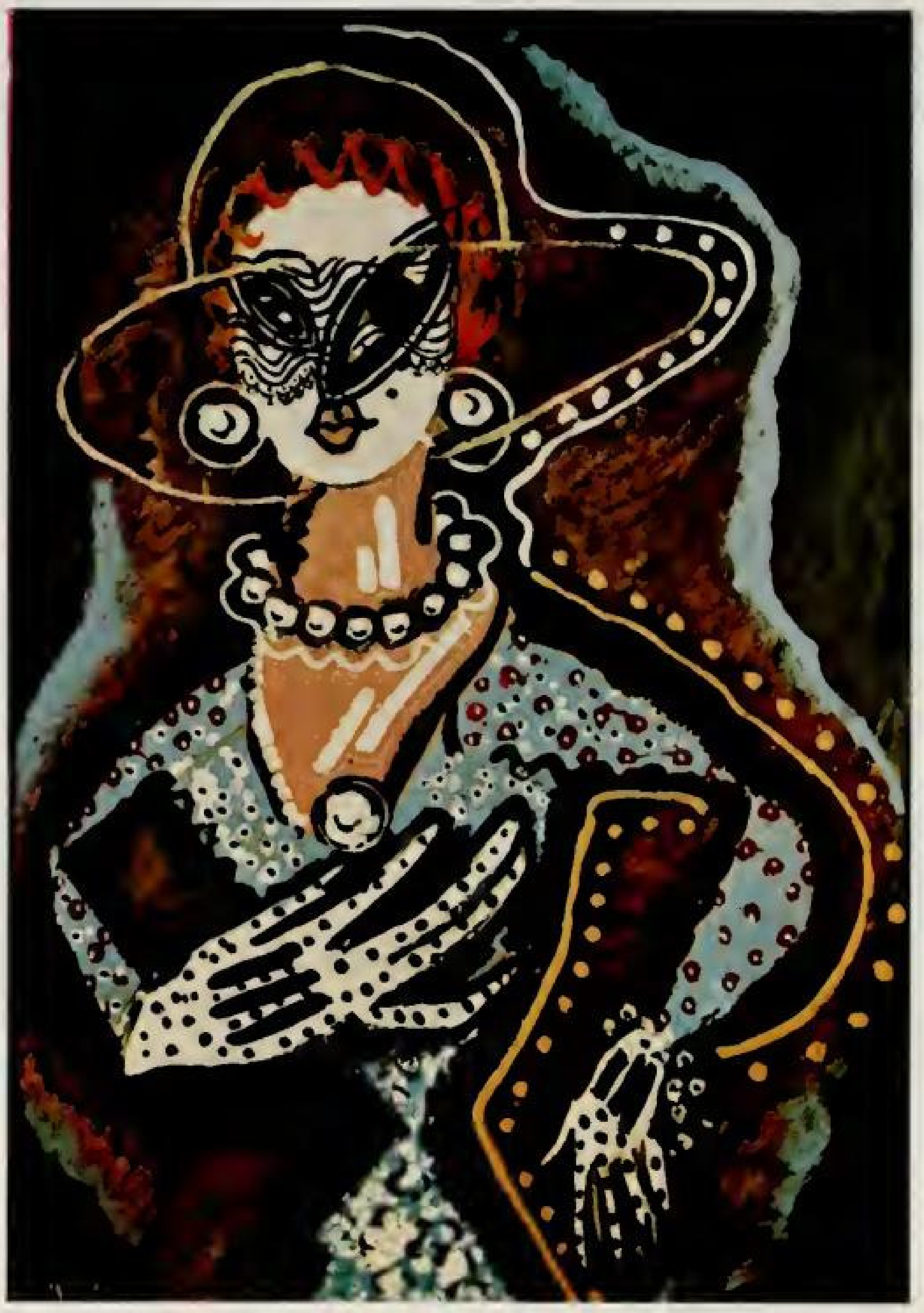
Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.29

The Museum of Modern Art, *Dada, Surrealism and Their Heritage*, Rubin, ed., New York, March 27–June 9, 1968, no.264

Literature:

LeBot, *Picabia*, Paris, 1968, pp.182–3

Neither the date nor the title of *Centimeters* is documented. Though habitually attributed to 1918 or 1920, its formal properties – collage elements combined with a painterly application of oil pigments – are most compatible with such works as *Tooth Picks* (no.84). And, as noted in the text (p.36), eleven centimeters of tape missing from this collage seem to have been used for a nose in *Portrait* (fig.19), another Dada-like collage securely attributable to c.1925.
The broken centimeter tape calls to mind Duchamp's *Three Standard Stoppages*, but Picabia has arranged it so that, in conjunction with paint and matches (sticks which make fire), it suggests a tree or a firey eruption. To the confusion (deliberate?) of any such simple reading of the composition, Picabia has scratched radiating "suns" in the white field at the bottom of the painting.



86 Woman with Monocle. (La Femme au monocle). c.1924–1926

Oil on board, 41 1/2 x 29 1/2" (105.5 x 75 cm.)

Signed l.l. "Francis Picabia"

Collection Simone Collinet, Paris

Provenance:

André Breton, Paris

Mme. Gabrielle Buffet-Picabia, Paris

Exhibitions:

Galerie Artiste et Artisan, *Picabia*, Paris, November 20–December 4, 1951, no.4

Galerie Furstenberg, *Picabia*, Paris, June 5–July 5, 1956, no.29

Kunsthalle Düsseldorf, *Dada*, September 5–October 19, 1958, no.203

Matthiesen Gallery, *Picabia*, London, October-November 1959, no.33

Galerie Mona Lisa, *Picabia*, Paris, November-December 1961, no.24

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.44

Hatton Gallery and Institute of Contemporary Arts, *Picabia*, London, March-April 1964, no.30

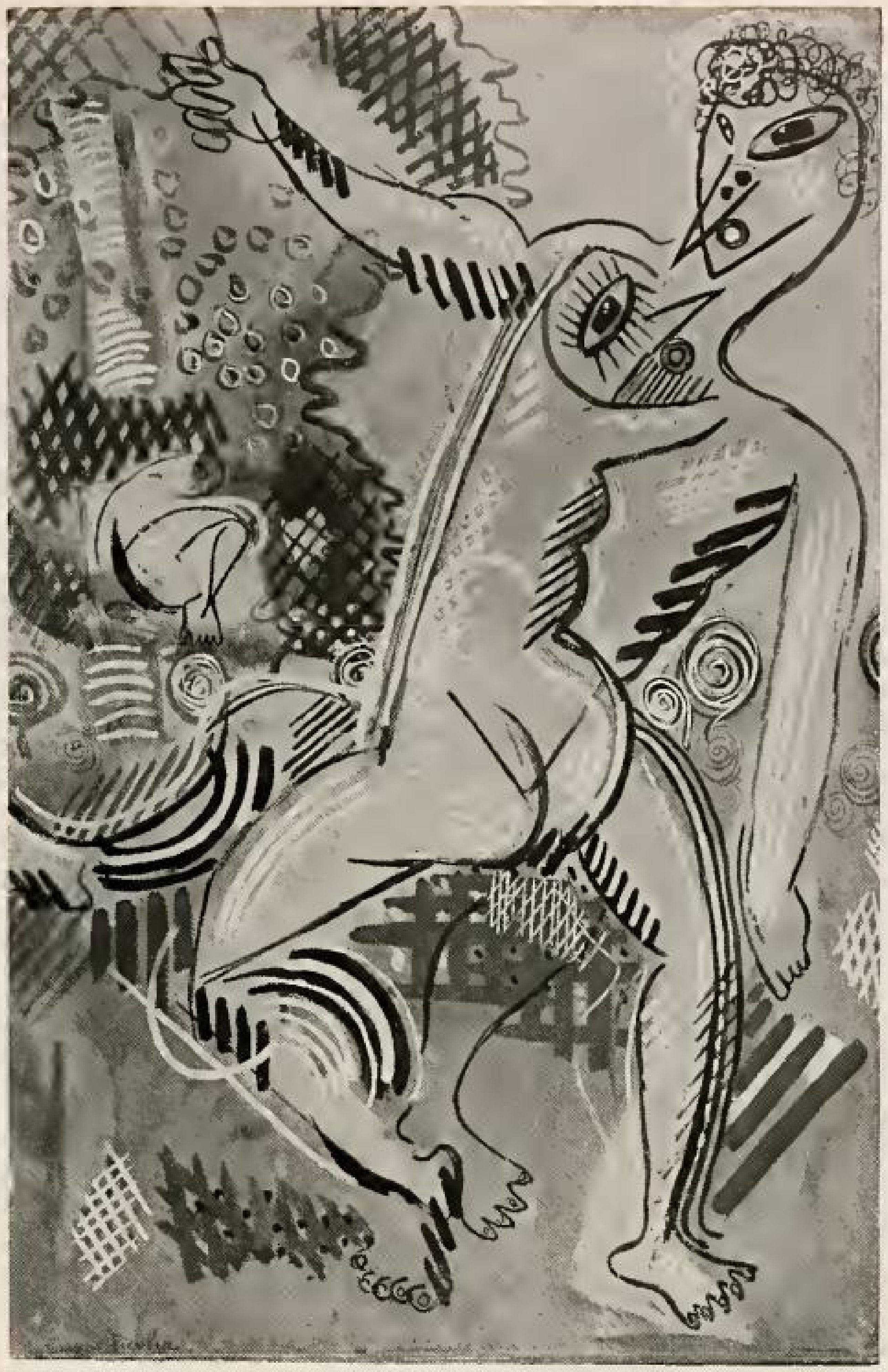
Galerie Furstenberg, *Picabia*, Paris, November 4–December 5, 1964, no.17

Kunsthaus Zürich, *Dada*, October 8–November 17, 1966, no.216

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.42

Literature:

Jean, *The History of Surrealist Painting*, London, 1960, pp.144–45.



87 Sibyl. (Previously referred to as Faun).

c. 1924–1927

Gouache, 41 x 26$^{3}/_{8}$″ (104 x 67 cm.)

Signed l.l. "Francis Picabia"

Lent by Schwarz Gallery, Milan

Provenance:

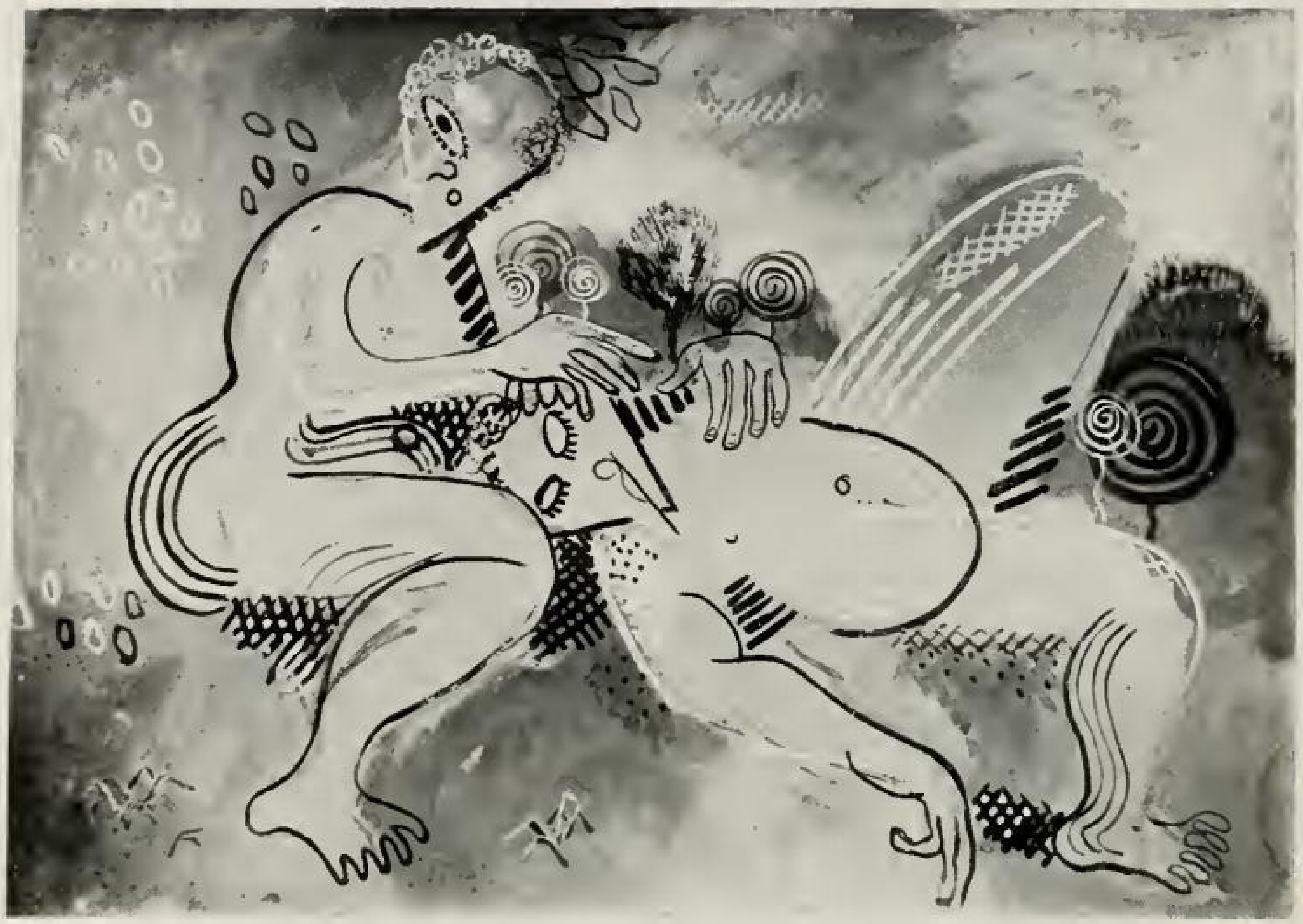
Paolo Marinotti

Exhibitions:

Städtische Kunsthalle, *Signale-Manifeste-Proteste*, Recklinghausen, June-July 1965, no.70

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.47

The figure in this painting should probably be identified as a sibyl instead of a faun. Other paintings of the same theme and date are clearly based on sibyls and ignudi in Michelangelo's Sistine Chapel ceiling fresco (see *Fantastic Nude*, Collection Musée National d'Art Moderne, Paris, and *Four-footed Person*, formerly Collection Simone Collinet, Paris). The Schwarz Gallery *Sibyl* looks like a composite of several figures instead of an adaptation of one model from Michelangelo, however, the book in the upper left indicates a sibyl.



88 Idyll. (Idylle). c.1924–1927

Gouache on board, 29 1/2 x 41 1/2″ (75 x 105.4 cm.)

Not signed or dated

Collection Simone Collinet, Paris

Provenance:

Mme. Gabrielle Buffet-Picabia, Paris

André Breton, Paris

Exhibitions:

Galerie René Drouin, *491*, Paris, 1949, no.46

Galerie Artiste et Artisan, *Picabia*, Paris, November 20–December 4, 1951, no.20

Galerie Furstenberg, *Picabia*, Paris, June 5–July 5, 1956, no.35

Matthiesen Gallery, *Picabia*, London, October-November, 1959, no.41

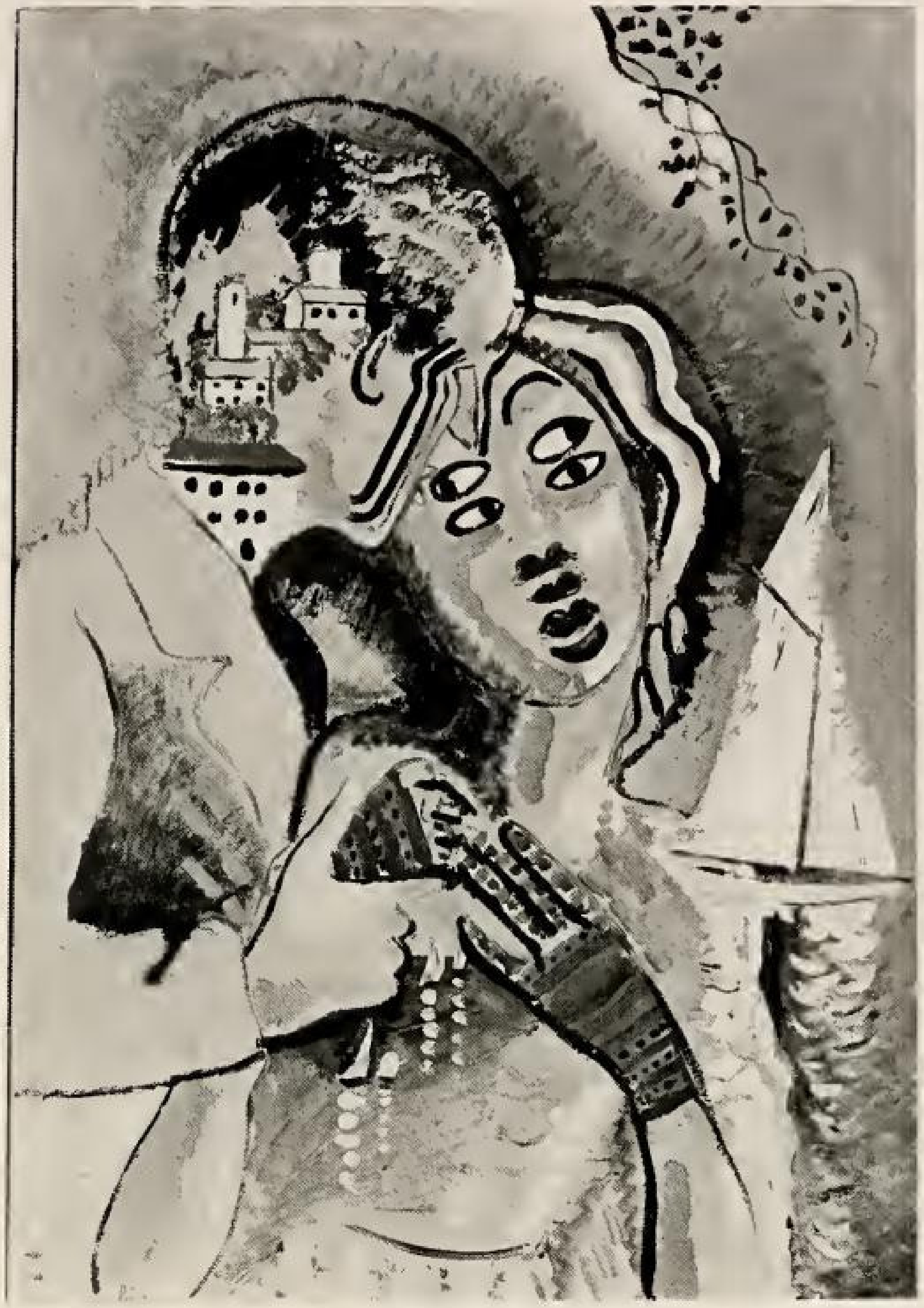
Galerie Mona Lisa, *Picabia*, Paris, November-December 1961, no.28

Hatton Gallery and Institute of Contemporary Arts, *Picabia*, London, March-April 1964, no.32

Galerie Furstenberg, *Picabia*, Paris, November 4–December 5, 1964, no.18

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.43

This traditional theme of seated and reclining figures suggests the possibility of a specific (though undiscovered) source in past art – perhaps even a pietà scene at odds with the title now accorded this painting.



89 Idyll. (Idylle). c.1924–1927

Oil on wood, 41 1/2 x 29 1/2" (105.4 x 75 cm.)

Signed l.l. "Francis Picabia"

Collection Musée de Peinture et de Sculpture, Grenoble

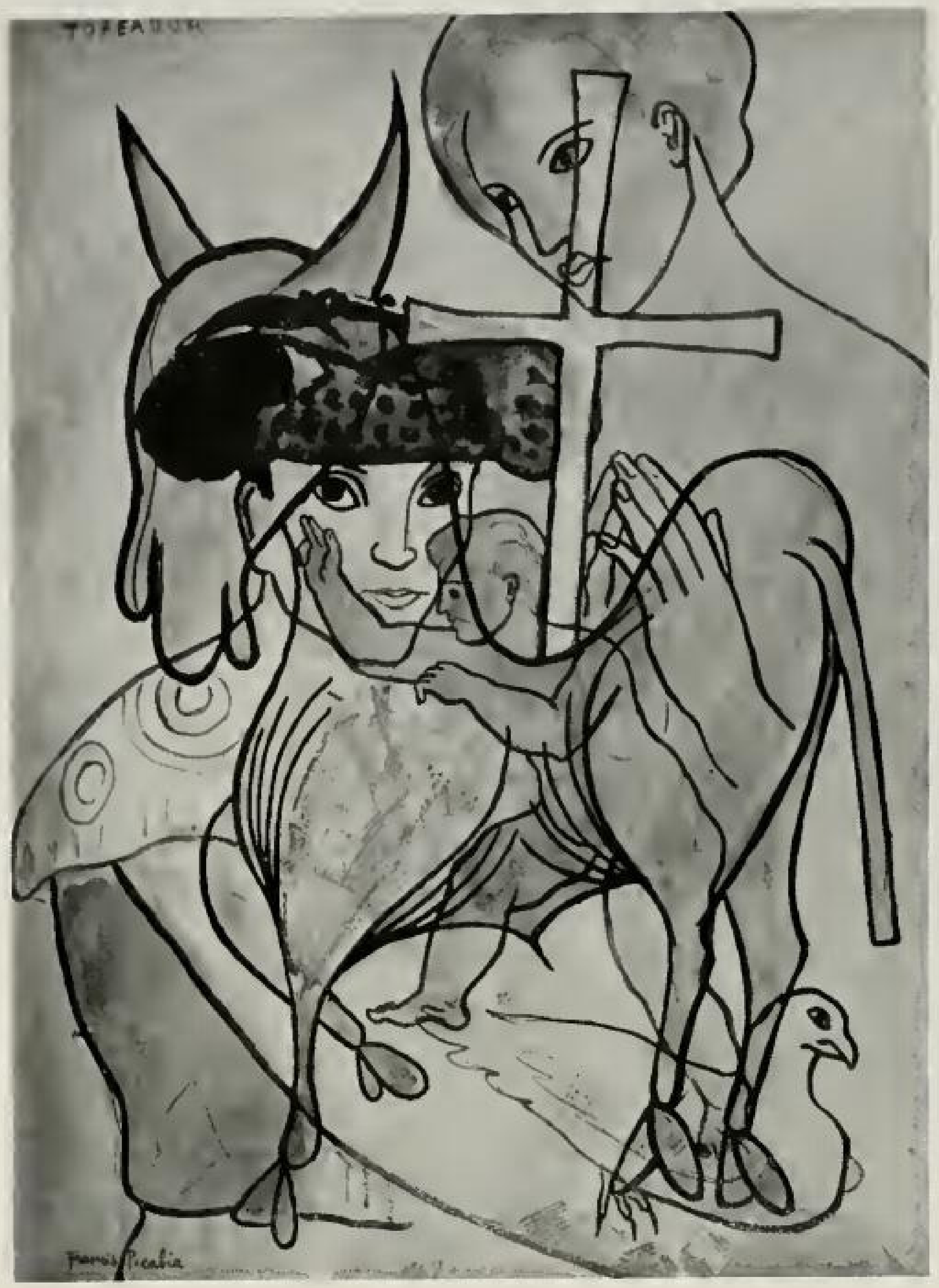
Provenance:

Jacques Doucet, Paris

Exhibitions:

Kunsthaus Zürich, 1946

Upon moving to the Midi in 1925, Picabia exchanged the polemics and projects of his life in Paris for an idyllic life devoted to painting, puttering around a sprawling château of his design, and playing at the beach, night clubs and casinos of Cannes. In spontaneous celebration of this life, he turned to the theme of amorous couples, painting dozens of them from about 1924–28 in many varieties of the "monster" style. *Idyll* is a sentimental post-card composition of young lovers which Picabia has modified to his own ends. Double lines within the man's head are stylized signs of movement, while the multiple eyes, noses and mouths of his sweetheart seem to be simple – and frustrating – devices to achieve effects of simultaneity and coyness. Picabia has also employed a technique of partial transparency to underscore the male-female theme, associating woman with the sea and man with mountains, towers and buildings. This technique of transparency further recommends a relatively late date for *Idyll* – perhaps c.1927 – and prepares one for Picabia's next major period of the "Transparencies."



90 Toreador. c.1927–1928

Watercolor, $29^1/_2 \times 21^1/_2$″ (75 x 55 cm.)

Inscribed l.l. "Francis Picabia"; u.l. "Toreador"

Private collection, Paris

Provenance:
Mme. Allendy, Paris

Picabia's numerous paintings of toreadors preclude positive identification of this work in early exhibitions, but the style indicates a date of c.1927–28, on the watershed between the periods of the "monsters" and the "transparencies." The Romanesque-inspired horned beast is typical of the last phase of the "monsters," while multiple layers of transparent forms are characteristic of the "transparencies."

Like many paintings of this phase, *Toreador* is an awkward work, apparently lacking both visual and thematic unity. Content, however, was foremost in Picabia's mind, and *Toreador* provides a personal memento of his experience of Spain – beautiful women (pious and otherwise), the Church, toreadors and bullfighting. The interrelationship of these subjects is underscored by the horned beast – simultaneously associated with the toreador and with the Church as one of the four living beasts, the ox symbol of St. Luke. Picabia's concerns also justify viewing *Toreador* in terms of such broader themes as man and woman, man and beast, Christianity and paganism, life and death.

91 The Shadow. (L'Ombre). c.1927–1928

Gouache and cellophane on board, 41 1/2 x 29 1/2" (105.5 x 75 cm.)

Signed l.r. "Francis Picabia"

Collection: Pedro Vallenilla Echeverriá, Caracas

Provenance:

Galerie d'Elysée, Paris

Exhibitions:

Galerie Th. Briant, *Picabia*, Paris, October 26–November 15, 1928, no.3

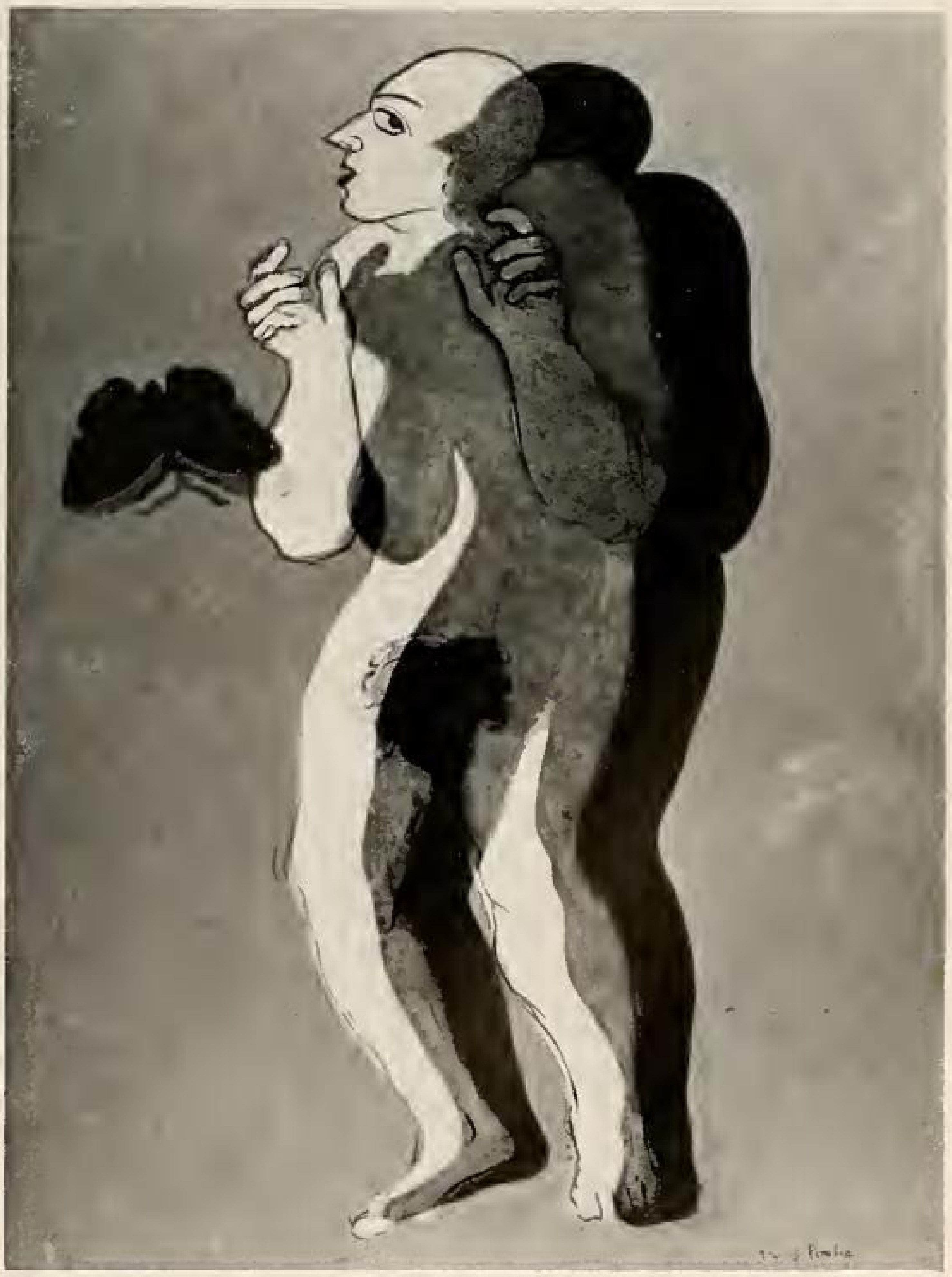
Galerie Léonce Rosenberg, *Picabia*, Paris, December 9–31, 1930, no.25

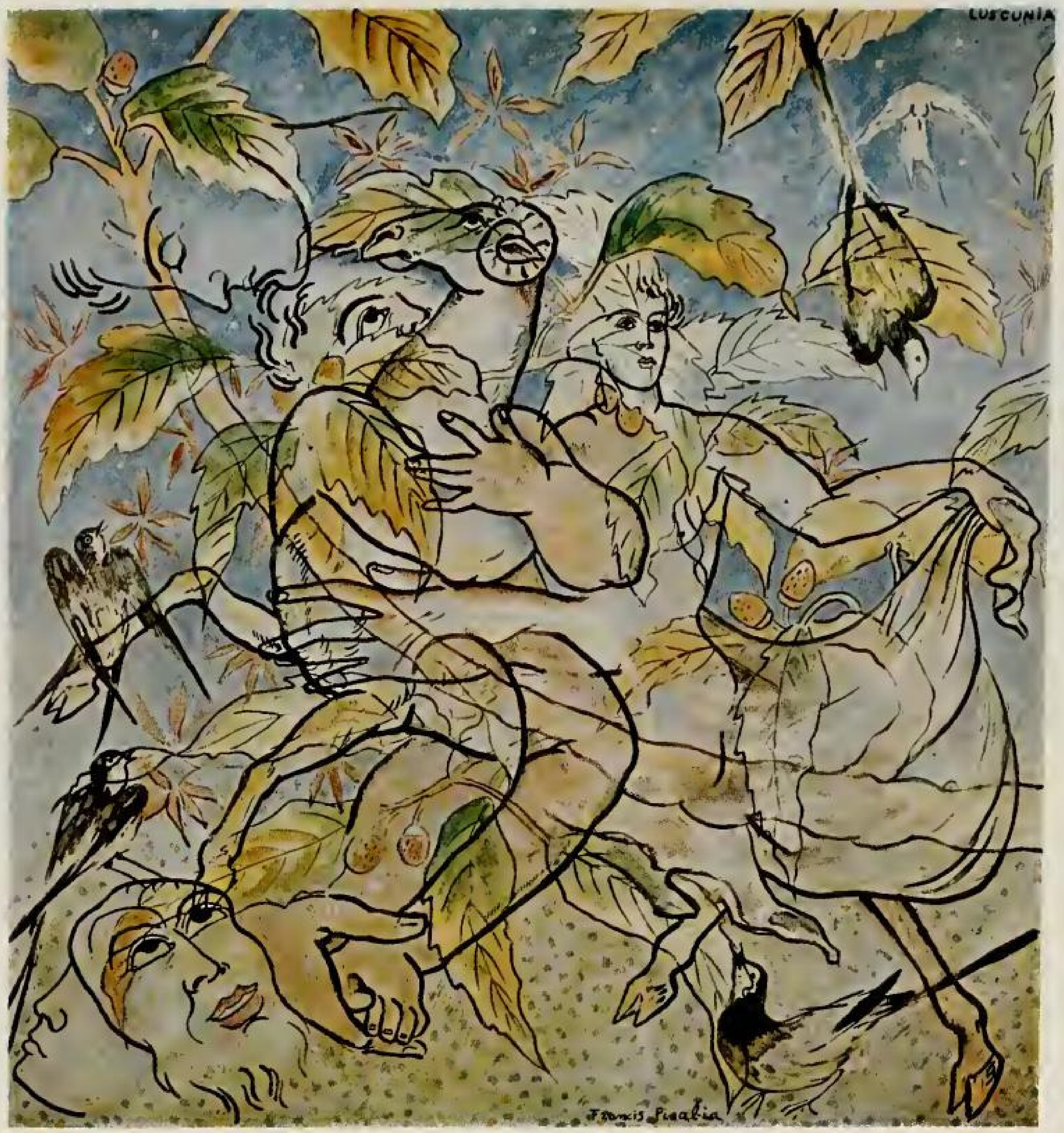
Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.50

Literature:

Jean, *The History of Surrealism*, London, 1960, p.144

Blue cellophane used for the butterfly and the shadow of the cowering man provides a direct means of transparency, and recalls Picabia's works of the early 1920s like (*Spanish Night*, no.80) which manipulate simplified, classicistic figures for psychological and formal contrasts.




LUSCUNIA
Francis Picabia

92 Luscunia. c.1929

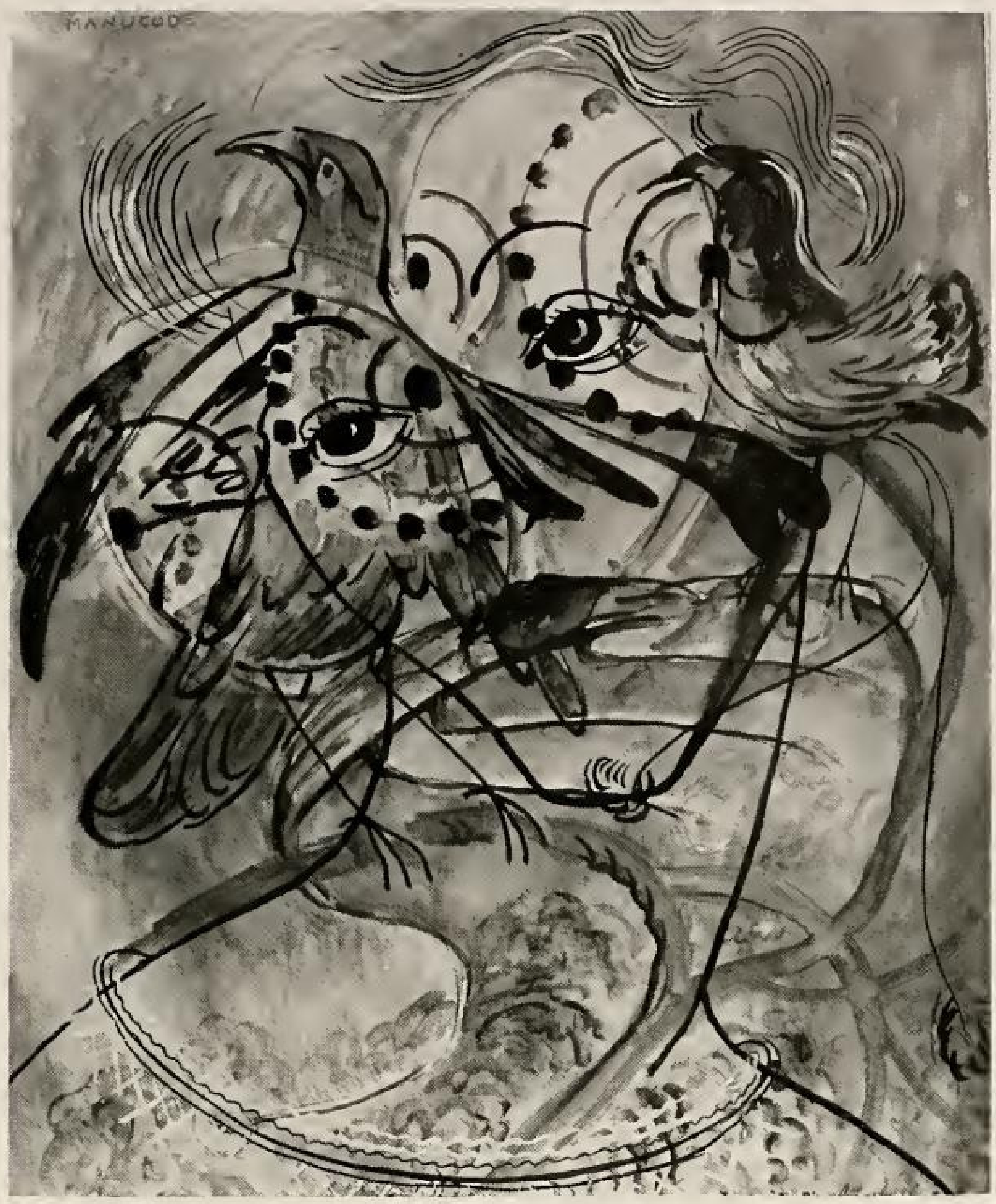
Oil on canvas, 57⁷/₈ x 54¹/₄″ (147 x 138 cm.)

Inscribed l.c. "Francis Picabia"; u.r. "Luscunia"

Lent by Galerie Henri Bénézit, Paris

Provenance:

Léonce Rosenberg, Paris



93 Manucode. c.1929

Oil on canvas, $39^{3}/_{8}$ x $31^{3}/_{4}$" (100 x 81 cm.)

Inscribed l.r. "Francis Picabia"; u.l. "Manucode"

Collection Patrick Bailly-Cowell, Paris

Provenance:

Mme. Bailly-Cowell

the artist

Exhibitions:

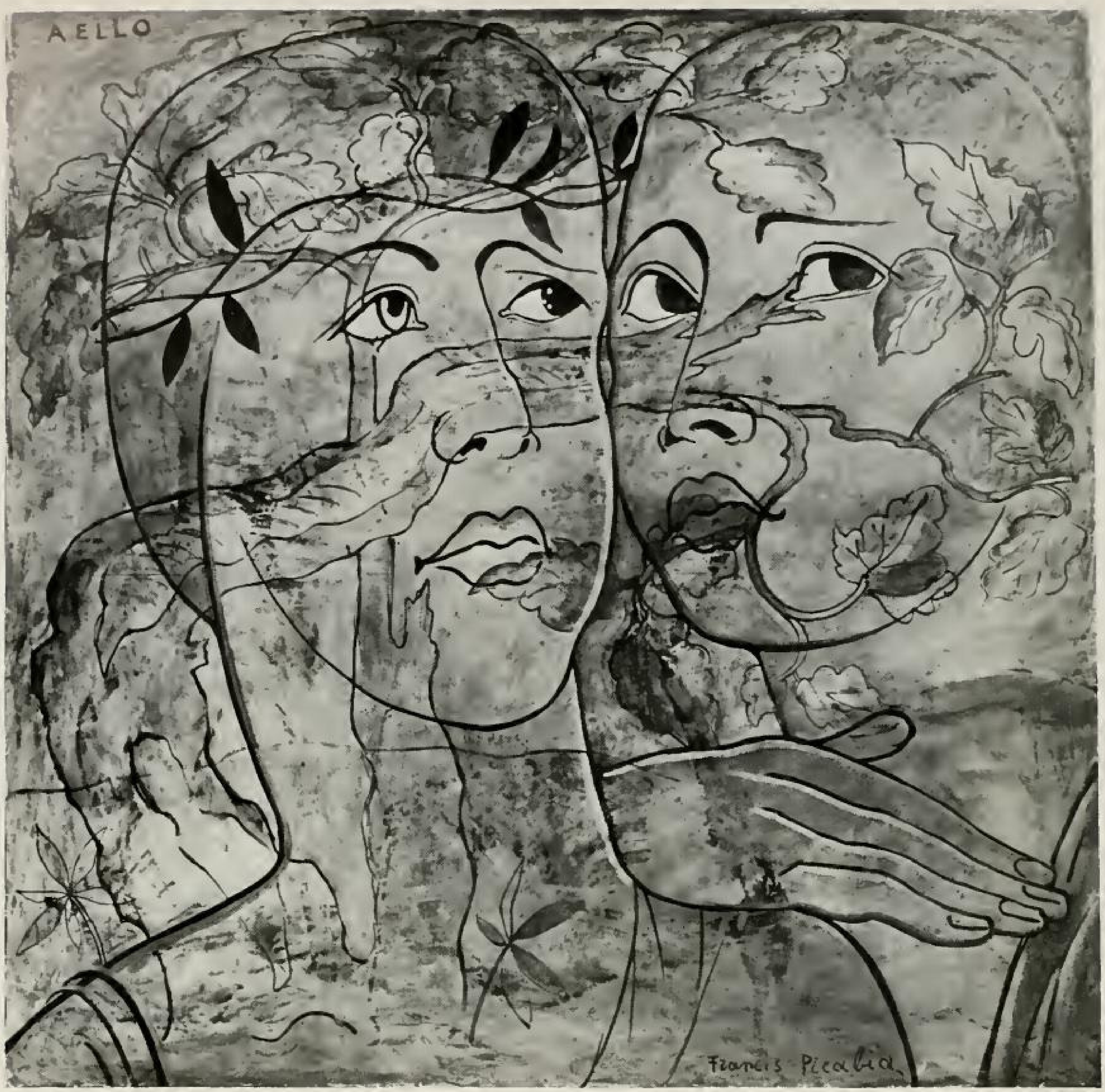
Galerie Colette Allendy, *Picabia*, Paris, May 30–June 23, 1947

Galerie René Drouin, *491*, Paris, March 1949, no.52

Galerie Mona Lisa, *Picabia*, Paris, November-December 1961, no.38

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.51

Manucode (a bird of paradise) is dominated by a bird, a Botticelli-inspired head and a creamy heart-shaped form. It was given by Picabia to his daughter Jeanine for her sixteenth birthday.



94 Aello. c.1930

Oil on canvas, $66^1/_2$ x $66^1/_2$" (169 x 169 cm.)

Inscribed l.r. "Francis Picabia"; u.l. "Aello"

Collection Robert Lebel, Paris

Provenance:

Léonce Rosenberg, Paris

Exhibitions:

Galerie Alexandre III, *Picabia*, Cannes, August 1930 (not listed in the catalogue)

Museum voor schone Kunsten, *Figuratie Defiguratie*, Gent, 1964, no.216

If there does not appear to be a relationship between *Aello* and the Harpy of the same name, it may be attributed to Picabia's visual source – two of the angels in Piero della Francesca's *Baptism of Christ*. Whether or not Picabia intended a comparison of Christian angels with the harpies (filthy, ravenous bird-women that carried away the souls of the dead) is unknown, but many of his transparencies do play on the reversal of Christian and pagan forms and content.

†95 Portrait. c.1938–1939

Oil on board, $24^1/_2$ x $20^3/_4$" (62.2 x 52.7 cm.)

Signed l.r. "Picabia"

Collection Mme. Romain, Paris

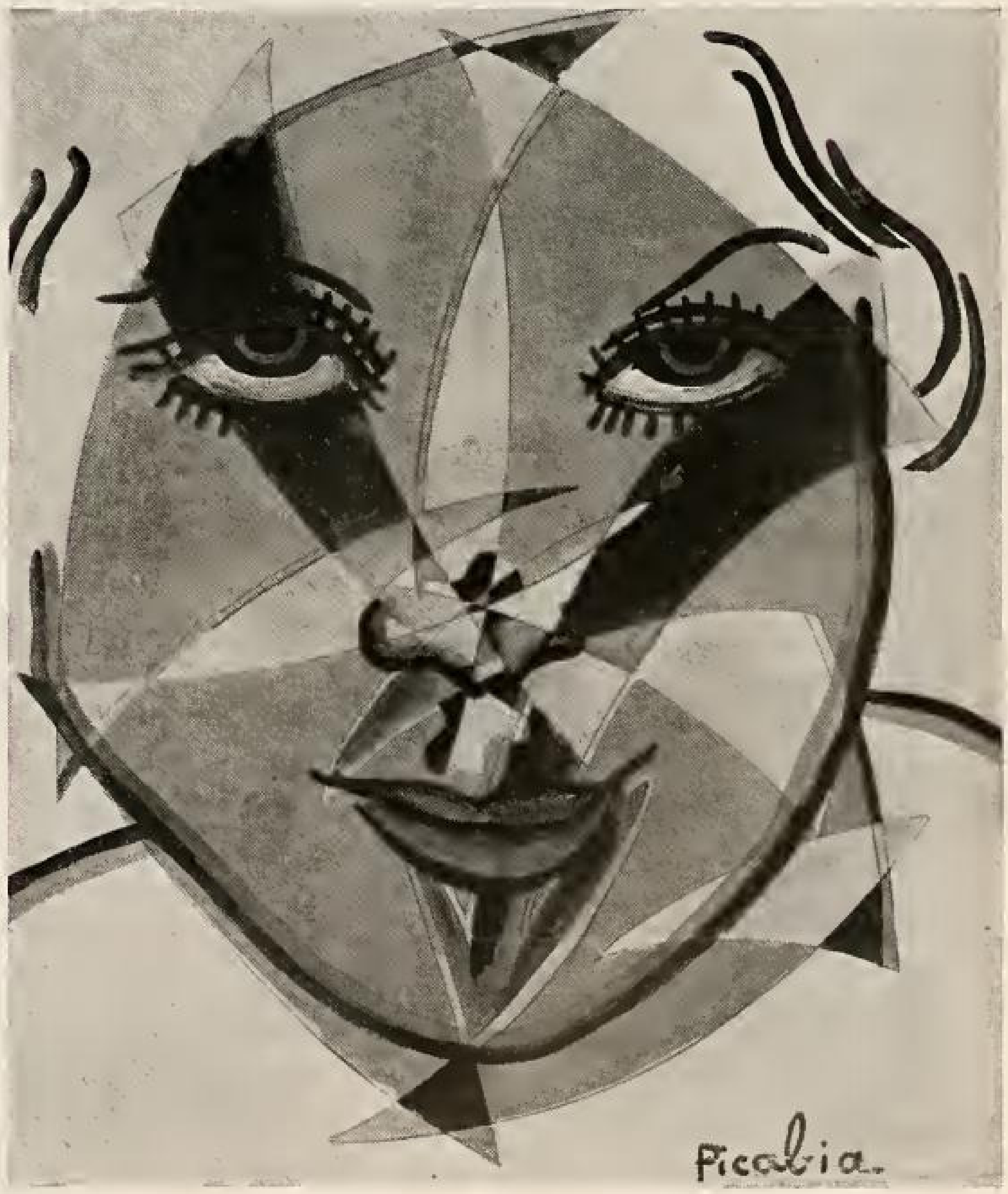
Provenance:

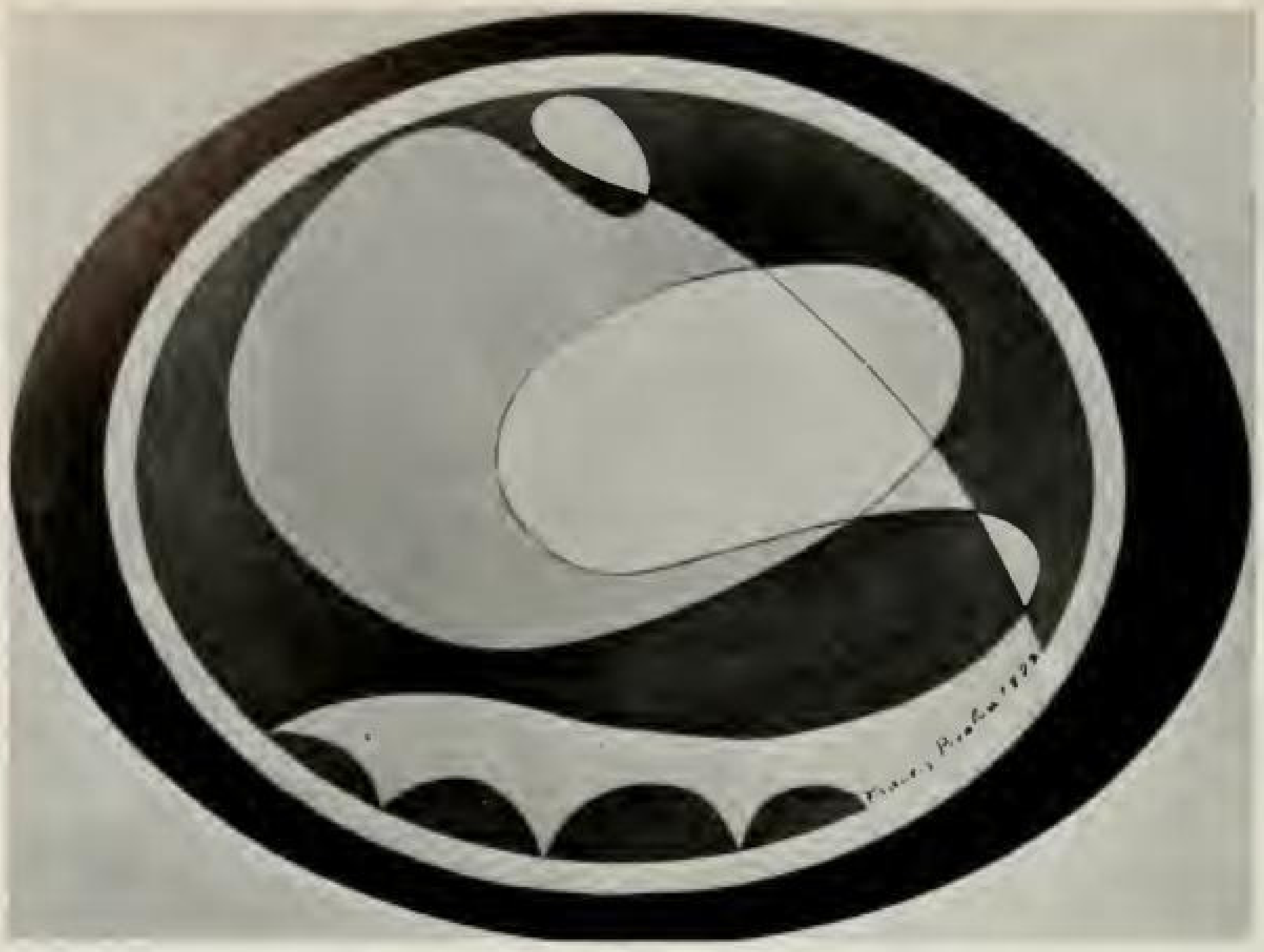
The artist

Exhibitions:

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.60

While experimenting with abstraction again during 1937–39, Picabia produced a handful of distinctive paintings that combine hard-edge, abstract color planes with preoccupations of older vintage – transparency, superimposition and sultry female visages.





*96 Abstract Composition. 1937

Gouache, 11$^{1}/_{2}$ x 15$^{3}/_{8}$" (29 x 39 cm.)

Signed and dated l.r. "Francis Picabia 1937"

Collection Dr. Max H. Welti, Zürich

Provenance:

Unknown

Exhibitions:

Kunsthalle Bern, *Picabia*, July 7–September 2, 1962, no.37
Kunsthaus Zürich, *Exposition "Spectrum der Farbe,"* March 9–April 23, 1967

†97 7091. c.1938–1939

Oil on board, 23$^{1}/_{2}$ x 19$^{1}/_{4}$" (59.8 x 49 cm.)

Inscribed l.l. "Francis Picabia"; u.r. "7091"

Collection Mme. Romain, Paris

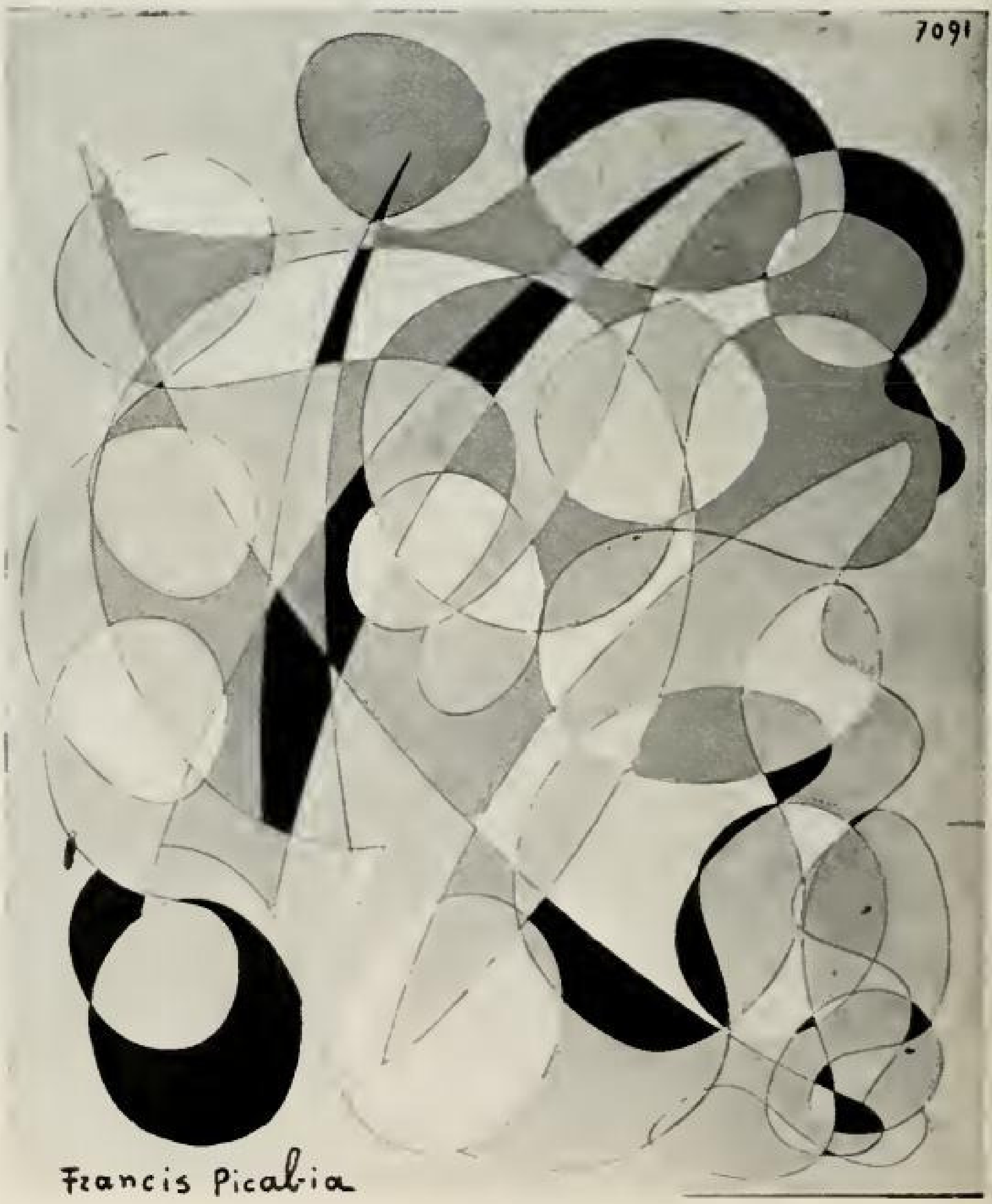
Provenance:

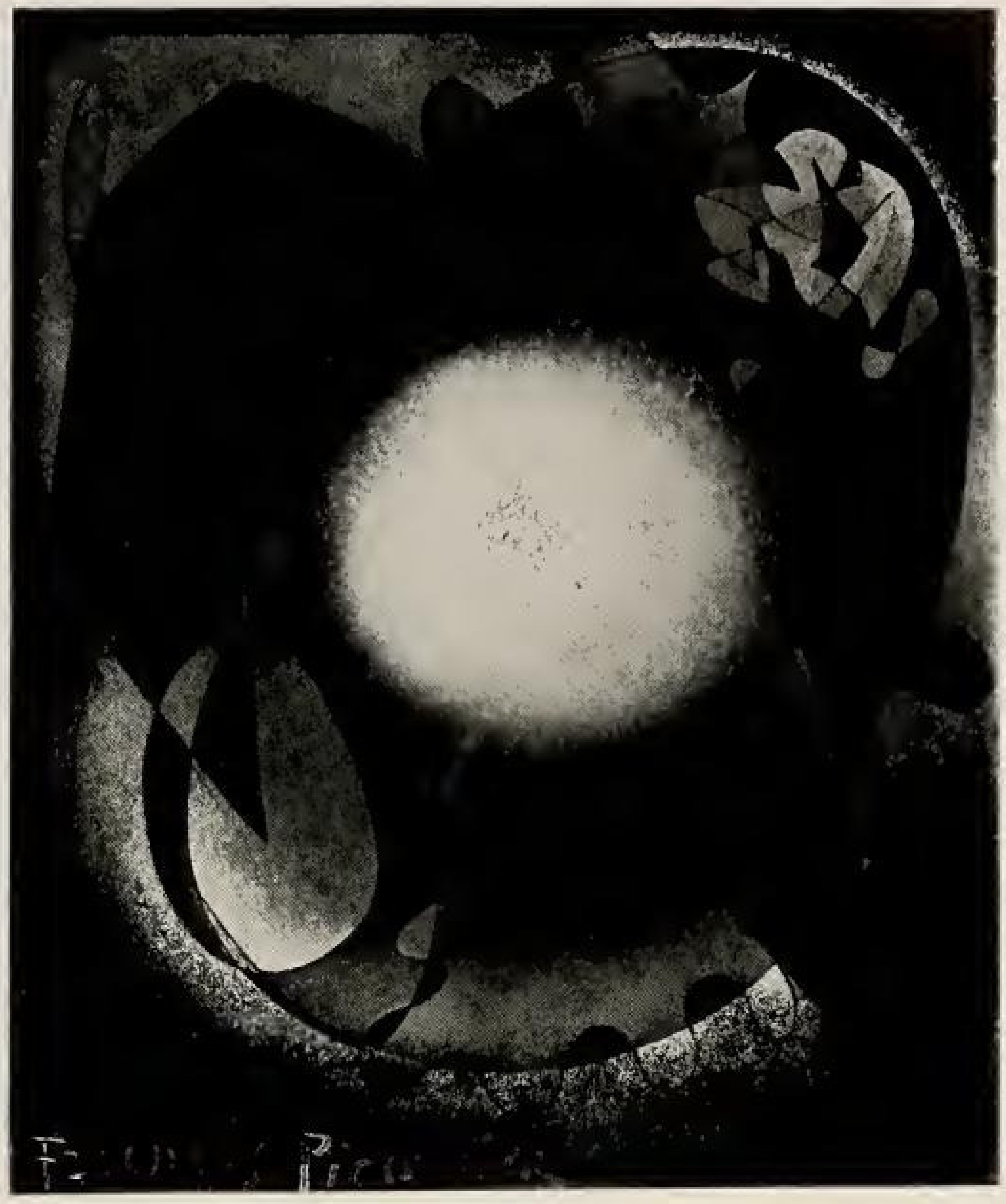
The artist

Exhibitions:

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.61

Picabia's brightly-colored, abstract interlace paintings were hardly novel in French art of the 1930s and probably reflect renewed contact with major abstract artists in Paris whom he joined in signing the 1937 Manifesto of Dimensionism (see f.n.85). Nevertheless, they are engaging compositions – particularly fresh alongside his heavy, figurative paintings of the late 1930s – and it is regrettable that most of them were lost during the Second World War.





98 The Sun in Painting. (Le Soleil dans la peinture). 1945

Oil on composition board, $17^{1}/_{2} \times 14^{3}/_{8}$″ (44.5 x 36.5 cm.)

Signed l.l. "Francis Picabia"; reverse (probably not in Picabia's hand) "Le soleil dans la peinture 1945"

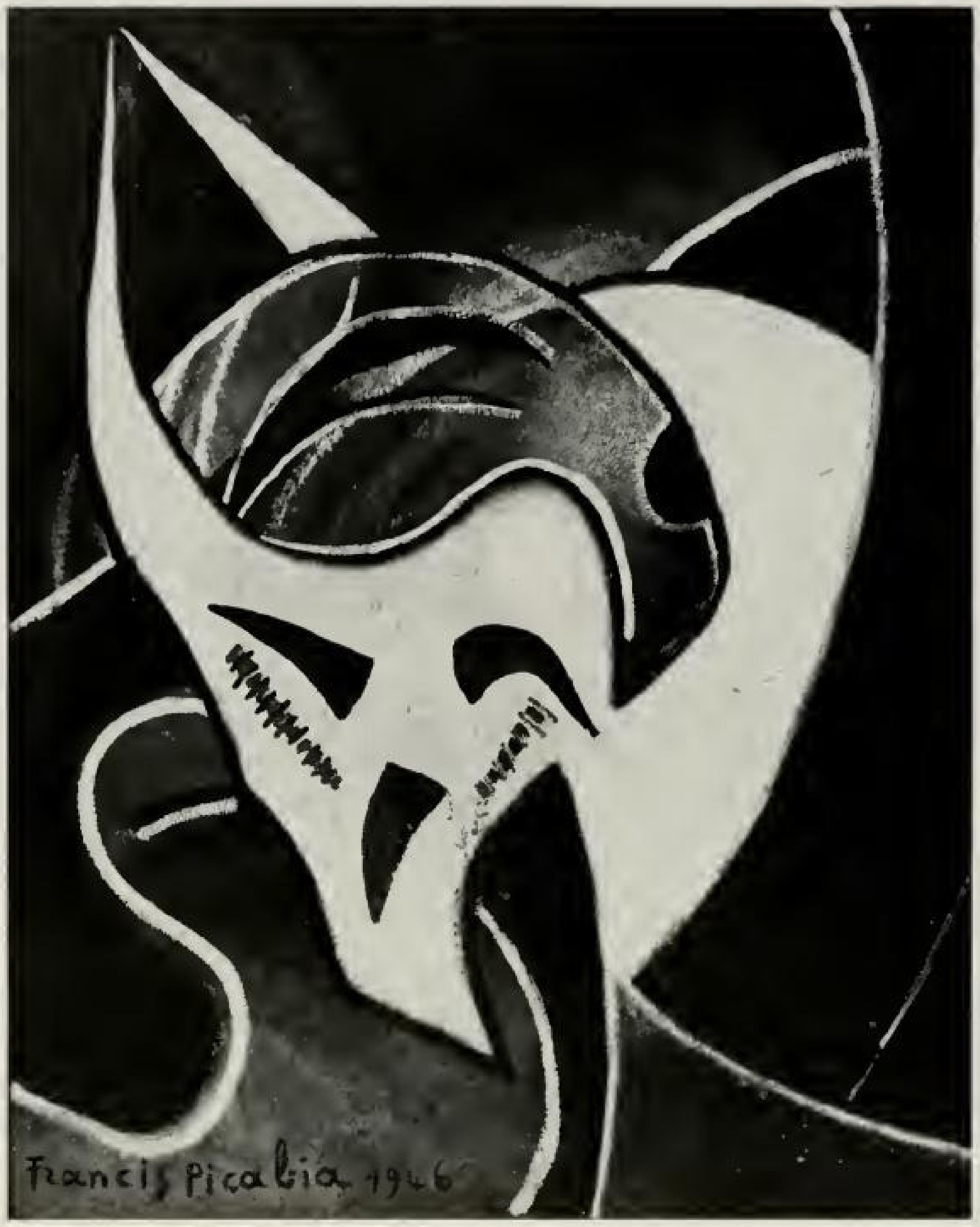
Oeffentliche Kunstsammlung, Kunstmuseum Basel, Gift of Marguerite Arp-Hagenbach. 1968

Provenance:

Jean (Hans) Arp

Exhibitions:

Kunstmuseum Basel, *Sammlung Marguerite Arp-Hagenbach*, November 4, 1967–January 7, 1968, no. 242



99 The Dove of Peace. (La Paloma de la Paz). 1946

Oil on wood, $33^{1}/_{8}$ x $26^{3}/_{4}$" (84 x 68 cm.)

Signed and dated l.l. "Francis Picabia 1946"

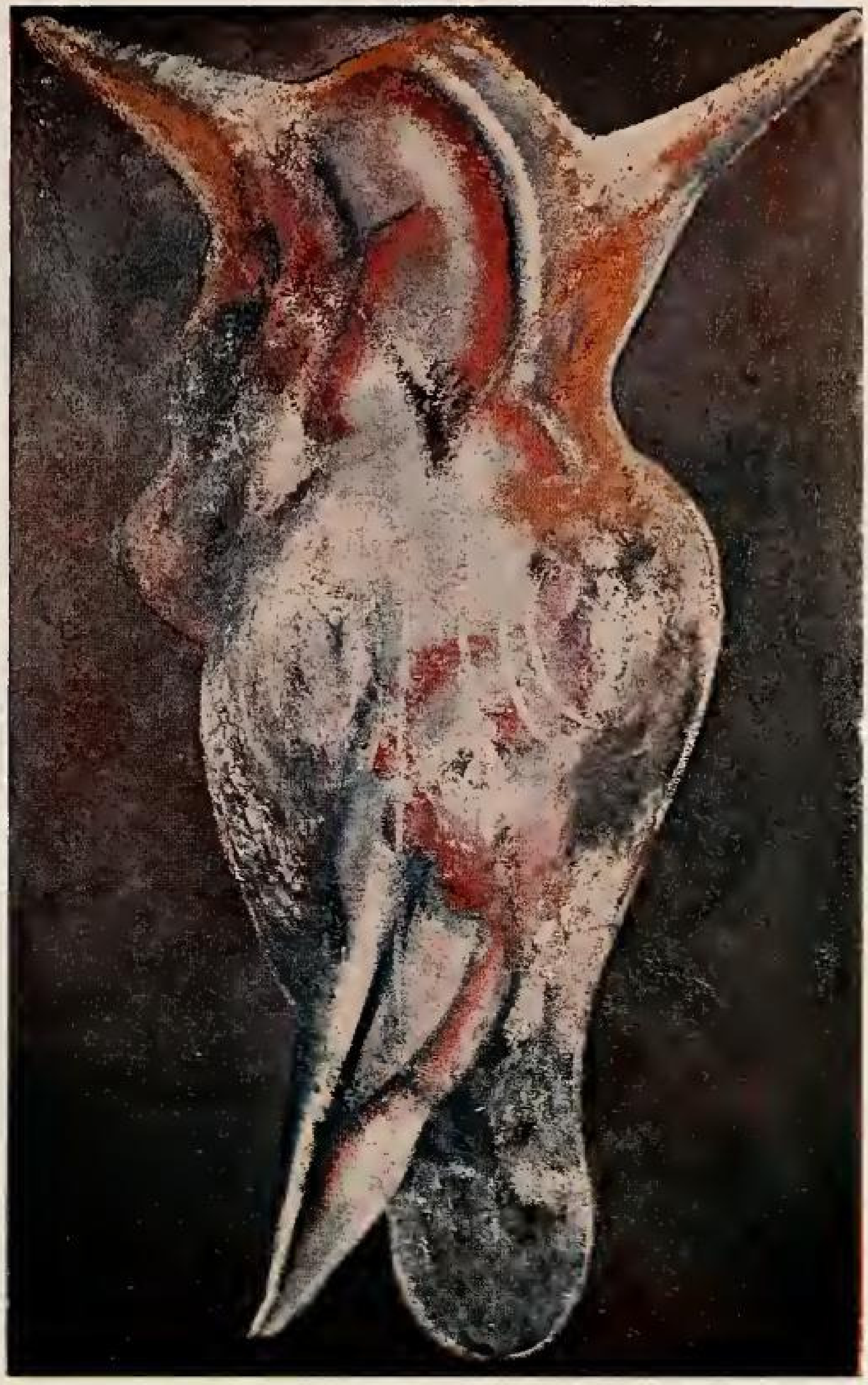
Collection Jacques Tronche, Paris

Provenance:

Mme. Olga Picabia, Paris

Exhibitions:

Galerie René Drouin, *491*, Paris, March 1949, no.83



100 Kalinga. c.1946

Oil on wood, $58^{5}/_{8}$ x $37^{3}/_{8}$" (149 x 95 cm.)

Inscribed l.l. "Picabia"; l.r. "Kalinga"

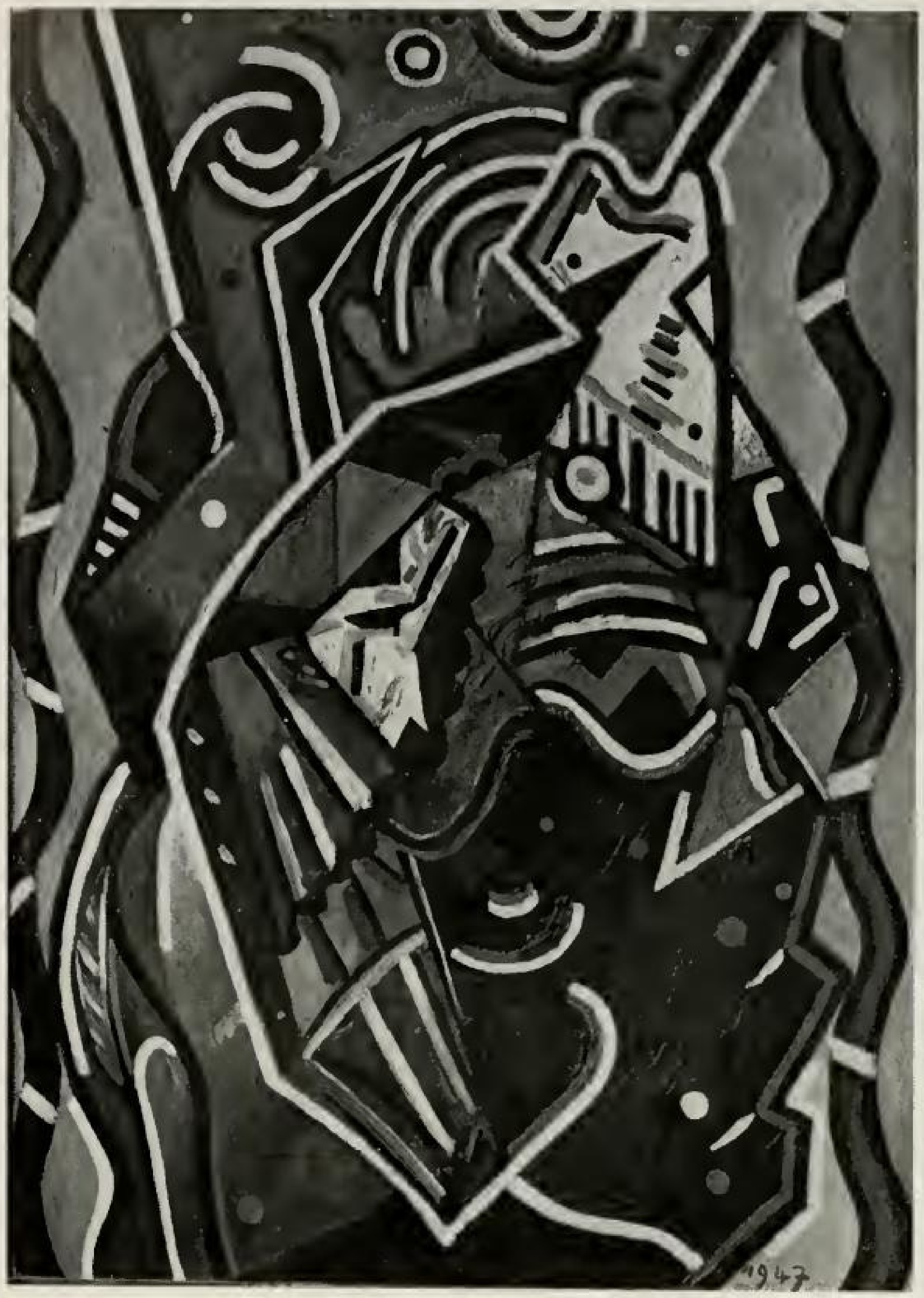
Collection Succession Picabia, Paris

Provenance:

The artist

Exhibitions:

Salon des Surindépendants, Paris, October 1946
Galerie René Drouin, *491*, Paris, March 1949, no.111



101 Bal Nègre. 1947

Oil on wood, 59$^{3}/_{4}$ x 43$^{1}/_{4}$″ (152 x 110 cm.)

Inscribed l.r. "Francis Picabia 1947";
u.c. "Bal Nègre"

Collection Succession Picabia, Paris

Provenance:

The artist

Exhibitions:

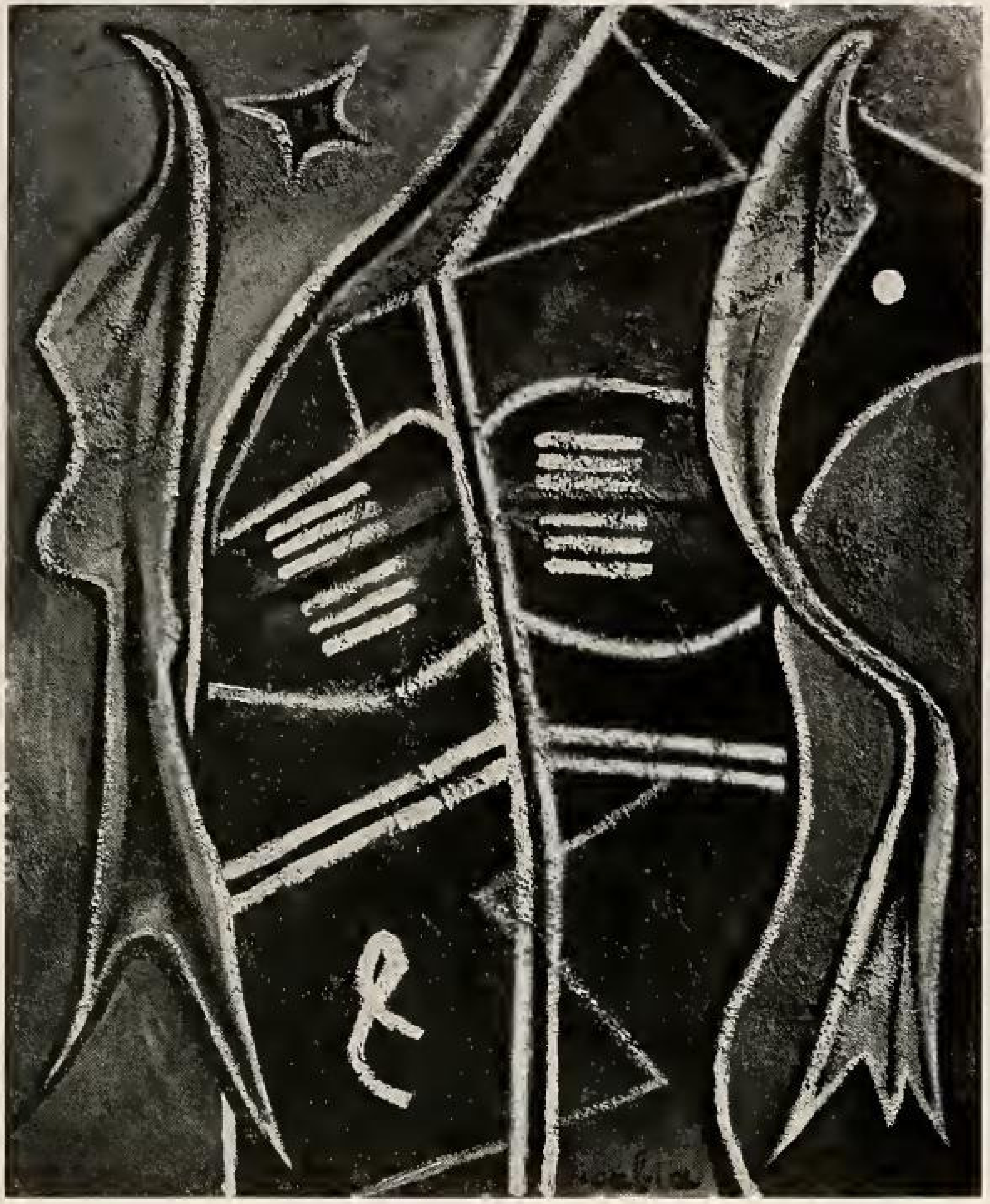
Galerie Apollo, *Picabia*, Brussels, October 18–November 3, 1950, no.10

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.63

Literature:

Sanouillet, *Picabia*, Paris, 1964, pp.59–60

The "Bal Nègre" had no organized floor show and master of ceremonies, but a fascinating clientele, the best of popular music and lively amateur dancing made it Picabia's favorite night club. Jacques Prévert, Simone de Beauvoir, Georges Auric and many of the Surrealists gathered there (Sanouillet, see Literature above), though Picabia's habitual companions were his wife, Jean Van Heeckeren, Jacques-Henri Lévesque, Michel Perrin, the Goetzes and others.



102 Aroma. c.1947

Oil on board, $33^1/_2$ x $27^1/_2$" (85 x 70 cm.)

Inscribed bottom "Picabia"; l.l. "Aroma"

Lent by Schwarz Gallery, Milan

Provenance:

Mme. Olga Picabia

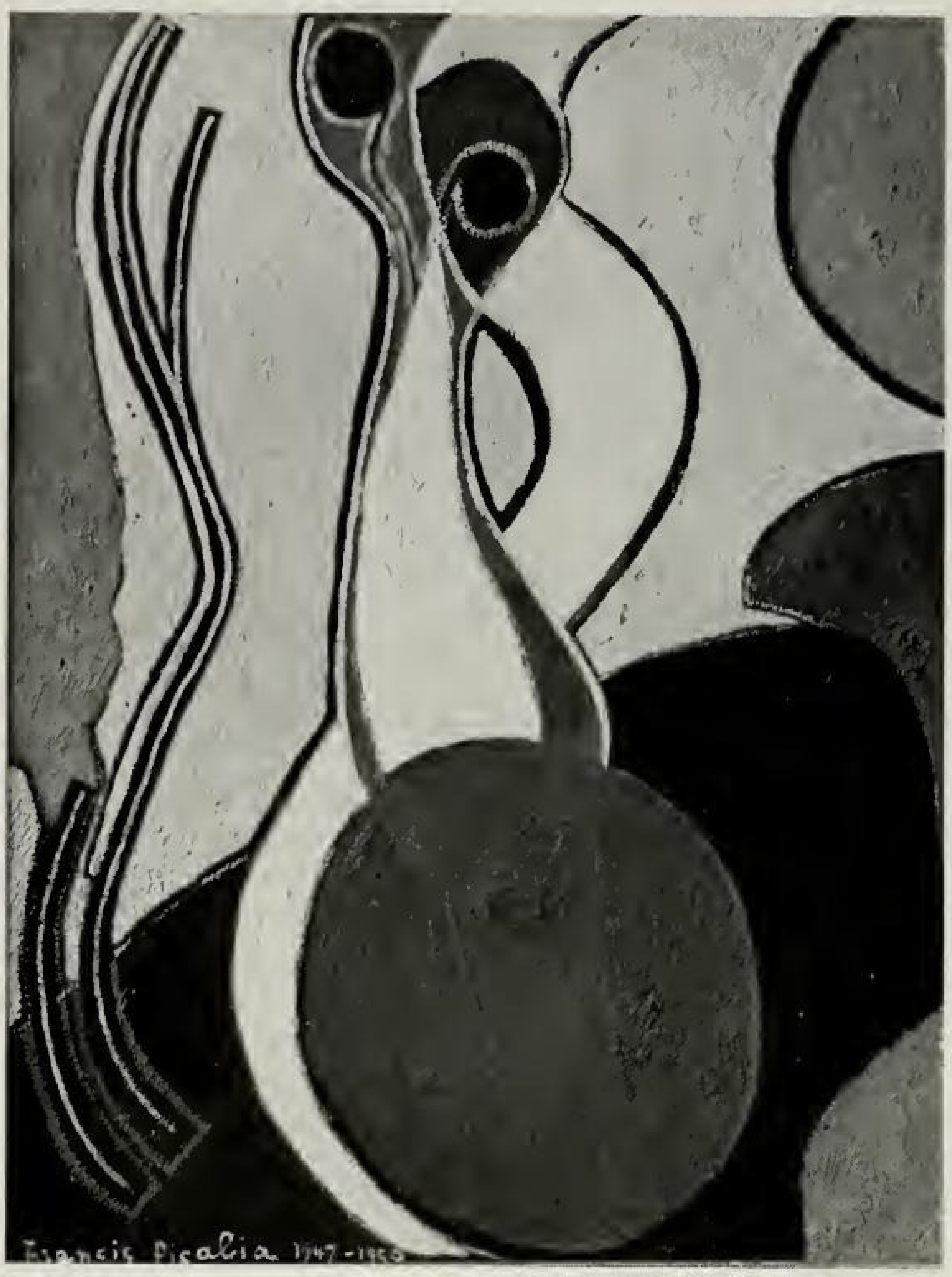
Exhibitions:

Salon des Réalités Nouvelles, Paris, 1947

Matthiesen Gallery, *Picabia*, London, October-November 1959, no.53

Galleria Schwarz, *Picabia*, Milan, May 5–June 1, 1964 (not in catalogue)

Museum Morsbroich Leverkusen, *Picabia*, February 7–April 2, 1967, no.73



103 Danger of Force. (Danger de la Force).
1947–1950

Oil on composition board, $45^1/_4$ x $34^5/_8$" (115 x 88 cm.)

Signed and dated l.r. "Francis Picabia 1947–50"

Collection Succession Picabia, Paris

Provenance:

The artist

Exhibitions:

Galerie Apollo, *Picabia*, Brussels, October 18–November 3, 1950, no.11

Musée Cantini, *Picabia*, Marseille, March 20–May 15, 1962, no.67

Documents

Letters

104 10 Letters
1946–1951

11 x 8″ each
Henri Goetz and Christine Boumeester, Paris

Magazines

†105 291, # 4
1915

$18^{1}/_{2}$ x $12^{1}/_{2}$″
Lent by The Metropolitan Museum of Art Library.
Gift of Alfred Stieglitz, 1916

†106 291, # 5–6
1915

$17^{1}/_{4}$ x $11^{1}/_{4}$″
Lent by The Metropolitan Museum of Art Library.
Gift of Alfred Stieglitz, 1916

†107 Dada 4–5 (Anthologie Dada)
1919

11 x $17^{1}/_{2}$″
Collection Mr. and Mrs. Leonard M. Brown, Springfield, Massachusetts

†108-a Dadaphone (DADA # 7)
March 1920

$10^{1}/_{2}$ x $7^{1}/_{2}$″
Collection Mr. and Mrs. Leonard M. Brown, Springfield, Massachusetts

108-b Dadaphone (DADA # 7)
March 1920

$10^{1}/_{2}$ x $7^{1}/_{2}$″
Collection Mr. and Mrs. Arthur A. Cohen, New York

109 Cannibale, # 1
1920

$9^{1}/_{2}$ x $6^{1}/_{4}$″
Collection The Solomon R. Guggenheim Museum, New York

110 Cannibale, # 2
1920

9 x 7″
Collection The Solomon R. Guggenheim Museum, New York

†111 391, # 12
1920

c.$21^{1}/_{2}$ x $14^{1}/_{2}$″
Collection Mr. and Mrs. Leonard M. Brown, Springfield, Massachusetts

†112 391, # 14
1920

c.$23^{1}/_{4}$ x $12^{1}/_{2}$″
Collection Mr. and Mrs. Leonard M. Brown, Springfield, Massachusetts

Poems

113 Cinquante-deux Mirrors
1917

$9^{1}/_{2}$ x $9^{1}/_{2}$″
Collection Olga Picabia, Paris

114 L'Athlète des Pompes Funèbres
1918

$9^{1}/_{2}$ x 6″
Collection Olga Picabia, Paris

†115 draft from L'Athlète des Pompes Funèbres
1918 (unpublished)

c.11 x $8^{1}/_{2}$″ each
Pierre André Benoit, Alès, France

116 L'Îlot de Beau Séjour dans…
1918

7 x $4^{3}/_{4}$″
Collection Olga Picabia, Paris

117 Poèmes et Dessins de la Fille née sans Mère
1918, April

$9^{1}/_{2}$ x $6^{1}/_{4}$″
Collection Mr. and Mrs. Arthur A. Cohen, New York

118 Ratehiers Platoniques
1918

$8^{1}/_{4}$ x $8^{1}/_{4}$″
Collection Olga Picabia, Paris

119 Pensées sans Langage
1919

$7^{3}/_{4}$ x 5″
Collection Olga Picabia, Paris

120 Poésie Ron-Ron
1919
7 1/4 x 4 3/4″
Collection Olga Picabia, Paris

121 Jésus-Christ Rastaquouère
1920
9 x 6 1/2″
Collection Mr. and Mrs. Arthur A. Cohen, New York

123 Unique Eunuque
1920
7 1/4 x 5 1/4″
Collection Mr. and Mrs. Arthur A. Cohen, New York

124 Chi-Lo-Sa
1950
12 1/2 x 10″
Collection Olga Picabia, Paris

†125 draft of Le Moindre Effort
1950 (unpublished)
Pierre André Benoit, Alès, France

126 Le Moindre Effort
1950
3 1/2 x 6″
Collection Olga Picabia, Paris

127 Pour et Contre
1950
5 1/8 x 3 1/4″
Collection Olga Picabia, Paris

128 Le Saint Masqué
1951
5 x 5″
Collection Olga Picabia, Paris

129 591
1952
11 x 8 3/4″
Collection Olga Picabia, Paris

130 Fleur Montreé
1952
6 1/4 x 4 3/4″
Collection Olga Picabia, Paris

131 Ne Sommes Nous Trahis Par...
1953
6 3/4 x 4 1/4″
Collection Olga Picabia, Paris

132 Demain Dimanche
1954
Collection Olga Picabia, Paris

133 Poèmes de Dingalari
1955
8 5/8 x 5 1/8″
Collection Olga Picabia, Paris

134 Laissez Déborder le Hasard
1962
11 1/4 x 9″
Collection Olga Picabia, Paris

†135 poem Vérité and drawing
(unpublished)
c.11 x 8 1/2″
Pierre André Benoit, Alès, France

Miscellaneous

†136 Funny Guy
1921
Handbill
Collection Mr. and Mrs. Leonard M. Brown, Springfield, Massachusetts

137 Program for Relâche
1924
14 x 10″
Collection Olga Picabia, Paris

138 La Lai D'Accomodations chez les Borgnes
1928
Scenario for film
11 x 9″
Collection Mr. and Mrs. Arthur A. Cohen, New York

139 Picabia by Edouard André
1908
10 x 8 1/4″
Lent by Weyhe Gallery, New York

Chronology

1879	Born on or about January 22 in Paris to Francisco Vicente Martinez Picabia and Marie Cécile Davanne.
1886	Mother died. Picabia raised in an affluent household by his father, uncle, grandfather and servants.
c. 1888–1895	Rebellious student at the Collège Stanislas and the Lycée Monge, but won prize for drawing. Father remarried in 1889.
1895	Entered the École des Arts Décoratifs.
1899	Began to exhibit at the conservative Salon des Artistes Français. Resumed art studies under Ferdinand Humbert, Charles Wallet and Fernand Cormon.
1902	Met Georges and Rodo (Manzana) Pissarro who introduced him to their father. Picabia's first Impressionist paintings done in the winter 1902–03.
1903	Began to exhibit Impressionist paintings at the Salon d'Automne and Salon des Indépendants.
1905	First one-man exhibition at the fashionable Galerie Haussmann.
1905–1908	Picabia became a well-known Impressionist, but his aesthetic concerns were based on late 19th-century concepts of "*correspondance*."
1908	Met a music student, Gabrielle Buffet, who shared his interest in the theory of *correspondance*. Picabia began to paint in the manner of Neo-Impressionism and Fauvism.
1909	Married Gabrielle Buffet. Four children born to them from 1910–19.
1909–1911	Picabia sought a personal expression in manners related to Fauvism, Cubism and abstract art. Associated with the Société Normande de Peinture Moderne and with many avant-garde artists in Paris. Friendship with Duchamp.
1912	Developed a personal (an increasingly abstract) blend of Cubism and Fauvism motivated by a desire to express internal states of the mind or emotions. Friendship with Apollinaire and an influential role in both Orphism and La Section d'Or. First totally abstract work.
1913	Visited New York for the Armory Show and became the spokesman for "extremist" art. Stimulating friendship with Alfred Stieglitz and Marius de Zayas. One-man exhibition at "291."
1913–1914	Masterpieces of abstract "psychological" studies as Picabia called them – *Udnie*, *Edtaonisl*, *I See Again in Memory My Dear Udnie* and others. Drafted after declaration of war in August.
1915	Sent on an army supply mission to the Caribbean. Abandoned mission to join the activities around "291" and Duchamp in New York. Beginning of the machinist or mechanomorphic period.
late 1915–1916	Poorly documented period of voyages with Gabrielle between New York, the Caribbean and Barcelona. Spells of neurasthenia. First serious efforts to write poetry. Settled in Barcelona. Fall 1916.
1917	Began publication of *391* in January. Went to New York in April. Returned to Barcelona in September. Published first volume of poetry, *Cinquante-deux miroirs*. Went to Paris in November. Met Germaine Everling.

1918 Sought rest in Switzerland from the chaos of his personal affairs. Painted little but published several volumes of poetry. Tzara wrote Picabia in August.

1919 Picabia and Gabrielle stayed two weeks with the Dadaists in Zürich. Returned to Paris in March. Contact with Duchamp and Ribemont-Dessaignes. Began to live with Germaine Everling. Created a Dada-like scandal at the Salon d'Automne with his paintings and *391*.

1920 Tzara, Breton, Picabia and associates unite in January to open a Dada season in Paris. Proliferation of spectacles, exhibitions, books, magazines and articles. Picabia's new journal, *Cannibale*, and the first exhibition of his works most central to Dada – *The Double World, The Blessed Virgin* and *Portrait of Cézanne – Rembrandt – Renoir*.
Conflicts among the Dadaists. Picabia – Breton fission in August.

1921 Picabia and Breton resume contact, but in May, Picabia severed relationships with both Breton and Tzara, and denounced Dada. Tit-for-tat polemical publications. Picabia began steady contributions to Parisian newspapers. Scandal created at Salon d'Automne by Picabia's *Cacodylic Eye* and *Hot Eyes*.

1922 Salon des Indépendants a climax for Picabia's Dada art. Sarcastic support of Breton's Congress of Paris. Galerie Dalmau exhibition (Barcelona, November) introduced "late machinist" style and resumption of figurative art. Moved to suburban Tremblay-sur-Mauldre, reducing activity in Paris.

1923–1924 Beginning of documents on the so-called "Dada collages" and the "Monster" style.

1924 Attacked Breton and Surrealism in new issues of *391*. Offered an antidote (Instantaneism) in the film *Entr'acte* (René Clair collaboration) and the ballet *Relâche* produced by the Swedish Ballet. *Cinésketch*, December 24.

1925 Built Château de Mai in Mougins and began idyllic life in the Midi. Olga Mohler hired as a governess for Picabia's son by Germaine.

1926 Duchamp sale at the Hôtel Drouot of 80 works by Picabia. Picabia gradually became a celebrity in Cannes and a legend in Paris. Château de Mai a popular stop for old friends from Paris. "Monsters" and Spanish subjects dominated his work.

1928 Exhibition at Galerie Théophile Briant (Paris, October) marked end of the "Monsters" and beginning of the "Transparencies."

1930 Léonce Rosenberg became Picabia's chief dealer.

1930–1933 Transparencies evolved toward simplified naturalism. Olga Mohler became Picabia's companion. Accelerated purchase of automobiles and yachts. Life in the Château de Mai abandoned for yachts and frequent trips to Paris. Friendship with Gertrude Stein. Legion of Honor, 1933.

1935–1939 Variety of styles: simplified naturalistic figures, superimpositions, landscapes reminiscent of Impressionist and Fauve paintings of c.1907–09. Essays in abstract art, 1937–39. Leisurely life on yacht in Golfe Juan and frequent trips to Paris.

1940–1945 Married Olga in 1940. Residence shifted around the Midi during the war. Style of living much reduced. Friendship with the Goetzs and the Romains. Painting dominated by heavy-handed realism. Picabia's indifference to nationalist, patriotic concerns offended both the French and Germans.

1945 Returned to Paris and settled in the old family home. Resumption of abstract painting and poetry.

1947–1949 Exhibitions, interviews, articles and publications of poetry reached a climax with the large retrospective exhibition in March 1949 at the Galerie René Drouin.

1949 Abstract paintings of dots ("les points") on color fields. Pierre André Benoit (PAB) began publication of Picabia's poems.

1951–1953 Old age and illness precluded further work. Died November 30, 1953.

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Figures in the text

Courtesy The Art Bulletin: Fig. 6

Courtesy Galerie Denise René, Paris: Fig. 3

Courtesy Galerie Furstenberg, Paris: Fig. 5

James Gilbert, Houston: Fig. 28

Musée National d'Art Moderne, Paris: Fig. 15

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Courtesy Olga Picabia: Fig. 31

John D. Schiff: Fig. 5

Courtesy Seattle Art Museum,
Eugene Fuller Memorial Collection: Fig. 22

Courtesy Yale University Art Gallery, New Haven: Fig. 29

Works in the Exhibition

Albright-Knox Art Gallery,
Gift of The Seymour H. Knox Foundation, Inc.: no. 24

The Art Institute of Chicago,
Alfred Stieglitz Collection: nos. 25, 26

Bacci, Milan: nos. 67, 75, 102

The Baltimore Museum of Art,
Sadie A. May Collection: no. 45

Serge Béguiér: no. 77

Courtesy Henri Bénézit: no. 92

Carnegie Institute, Pittsburgh: no. 47

Geoffrey Clements: nos. 43, 54

A. C. Cooper, London: no. 6

Detroit Institute of Arts: no. 21

Courtesy Alfred Fischer, Paris: no. 84

Courtesy Hilde Gerst: no. 7

Galerie Cavalero, Cannes: nos. 3, 35

Galerie de L'Elysée, Paris: nos. 12, 91

Galerie Jean Chauvelin, Paris: no. 71

Galerie Denise René, Paris: nos. 37, 52

Galerie de Paris, Paris: no. 8

Galerie Mona Lisa, Paris: nos. 13, 73

Jacqueline Hyde, Paris: no. 86

André Koti, Paris: no. 5

Courtesy Mrs. Barnett Malbin
(The Lydia and Harry Lewis Winston Collection): nos. 56, 60

N. Mandel, Paris: nos. 16, 19, 20, 29, 46, 53, 59, 88

Robert E. Mates and Paul Katz, New York:
nos. 2, 4, 9, 10, 22, 23, 39, 50, 51, 63, 72

Courtesy The Metropolitan Museum of Art,
The Alfred Stieglitz Collection, 1949: nos. 27, 28, 41, 42

Museum of Modern Art, New York: no. 40

The Philadelphia Museum of Art,
The Louise and Walter Arensberg Collection: nos. 33, 34

Photo Piccardy, Grenoble: no. 89

Nathan Rabin, New York: no. 59

Service du Documentation Photographique
des Musées Nationaux: nos. 15, 31

Tate Gallery, London: no. 76

Marc Vaux: nos. 68, 90, 103

Paul Weidrich for The Arts Club of Chicago: no. 44

Michel Waldberg: no. 80

Yale University Art Gallery,
Collection Société Anonyme, New Haven: no. 55

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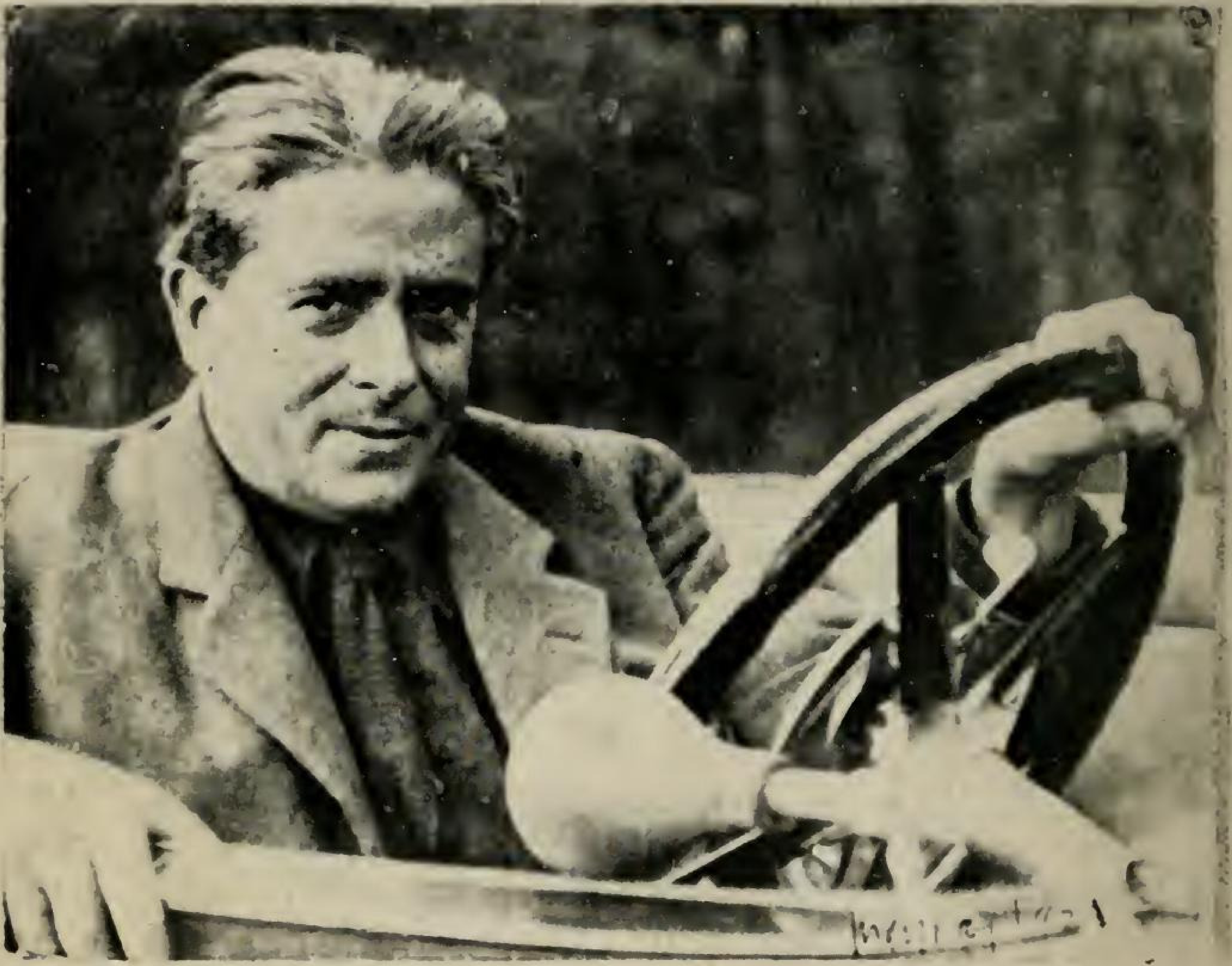

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